

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2694.

SATURDAY, JUNE 14, 1879.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BIRMINGHAM TRIENNAL MUSICAL FESTIVAL

THIRTY-THIRD CELEBRATION,

ON

TUESDAY, August 26.
WEDNESDAY, August 27.
THURSDAY, August 28.
FRIDAY, August 29.

Patrons.

HER MOST GRACIOUS MAJESTY THE QUEEN.
HER ROYAL HIGHNESS THE PRINCE OF WALES.
HER ROYAL HIGHNESS THE PRINCESS OF WALES.
HER ROYAL HIGHNESS THE DUCHESS OF CAMBRIDGE.
HER ROYAL HIGHNESS THE DUKE OF CAMBRIDGE.

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THE RIGHT HONOURABLE LORD NORTON.

Conductor—SIR MICHAEL COSTA.

By Order, ROBERT L. IMPEY, Secretary.

36, Waterloo-street, Birmingham.

BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE, 29, Albemarle-street, W.

THE NEXT ANNUAL GENERAL MEETING will be held at SHEFFIELD, commencing on WEDNESDAY, August 29.

President-Elect.

Professor G. J. ALLMAN, M.D., LL.D., F.R.S.L. and E. M.R.I.A.

President.

NOTICE to CONTRIBUTORS of MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of a Memoir by the Society entitles the Author to receive a Premium, determined by the Organizing Committee for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several communications, that each Author should prepare beforehand an Abstract of his Memoir, of a length suitable for insertion in the publication of the Memoir, and should send it to the Secretary of the Section before the beginning of the Meeting.

NOTICE to CONTRIBUTORS of PAPERS.—If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.

No Report, Paper, or abstract can be inserted in the Report of the Association unless it is in the Assistant-Secretary's hands before the conclusion of the Meeting.

J. E. H. GORDON, Assistant-Secretary.

ROYAL INSTITUTION of GREAT BRITAIN, Albemarle-street, W.

The next ACTONIAN PRIZE will be awarded in the Year 1879 to an Essay illustrative of the Wisdom and Benevolence of the Almighty, the Subject being "The Structure and Functions of the Nervous and Muscular Systems in Relation with the Moral and Intellectual Evolution."

The Prize is One Hundred Guineas, and will be awarded or withheld as the Managers, in their judgment, shall think proper.

Competitors for the Prize are requested to send their Essays (with or without their Names being affixed to them) to the Royal Institution, addressed to the SECRETARY, on or before the 1st of October, 1879. The adjudication will be made by the Managers in 1879.

WARREN DE LA RUE, Sec. R.I.

BRITISH ARCHAEOLOGICAL ASSOCIATION.

—The THIRTEENTH and CLOSING MEETING of the SECTION will be held on WEDNESDAY NEXT, June 18th, at 33, Sackville-street, Piccadilly, W. Chair to be taken at 8 P.M.

Antiquities will be exhibited, and the following Papers read:—

"The Discovery of Corinthian Medals of George II, by Foreign Authors."

By G. Adams, Esq., F.S.A.

"Inscribed Stone in Ely Cathedral." By W. De Grey Birch, Esq., F.R.S.L.

"Discovery of Roman Remains at Hampstead Norris." By W. Money, Esq., F.S.A.

W. DE GREY BIRCH, F.R.S.L. Honorary

E. P. LOFTUS BIRCH, F.S.A. Secretaries.

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J. H. NODAL.

VICTORIA (PHILOSOPHICAL) INSTITUTE.

—The ANNUAL MEETING will be held at Eight o'clock, JUNE 18th, at the house of the Society of Arts (by kind permission of that Society), the PRESIDENT in the Chair. The ADDRESS will be delivered by Dr RADCLIFFE.

Those wishing to join as Members or Associates should send in their names, and a payment before the 1st of June, to the Secretary.

Dr. PETRIE, Secretary to the Council.

House of the Institute, 7, Adelphi-terrace, London, W.C.

EDUCATION SOCIETY.

—On WEDNESDAY, the 29th, at 7.30 P.M., G. LITCH, Esq., M.A., will OPEN the DISCUSSION on "THE PLACE OF PRIVATE WORK IN EDUCATION," pp. 100-118, at the Memorial Hall, Farringdon-street. All persons interested in Education are cordially invited.—C. H. LAKE, Esq., Hon. Sec., Caterham Valley.

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THE TIMES (of New York).—Communications for the English Correspondent should be addressed to Mr. JOSEPH HARRISON, Titchfield-square, Regents Park, London, N.W. The **TIME** (Daily, Bi-weekly, and Weekly) can be obtained from Mr. STEVENS, 4, Trafalgar-square; at the AMERICAN EXCHANGE, 449, Strand; or direct from the Office, New York. The **TIME** has no Travelling Agents.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, King-street, St. James's-square, on MONDAY, June 16, at 1 o'clock precisely (by order of the Trustees of a Lady), a small Cellar of fine WINES, removed from a Mansion in the country, being the late Estate of Mrs. M. W. Cooper, deceased, consisting of the vintages of 1870 and 1878—and 27 dozens of Château Lafite of 1865, and Château Leoville of 1864, supplied by Messrs. Harvey & Sons, of Bristol; also about 150 dozens of fine OLD WINES, the Property of WILLIAM COOPER, Esq., deceased, late of Stoke Gabriel; comprising 60 dozens of old Sherry, and fine Chianti, the vintages of 1868, 1869, and 1875, supplied by Messrs. Feist and Messrs. Gledstanes & Co.—and 250 dozens of Château Durfort Margaux of 1869.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will SELL BY AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, June 21, at 1 o'clock precisely (by order of the Representatives of the late Mrs. Roe and the late J. E. Roe, Esq., the whole of the REMAINING PORTION of the celebrated COLLECTION OF PICTURES formed by the late distinguished connoisseur, ALEXANDER BARKER, Esq., deceased, late of 103, Piccadilly; also the Collection removed from his late residence, Hatfield, near Doncaster; comprising Italian Pictures of the 15th and 16th Centuries, and including a most interesting Series of Illustrations to Boesacchio by S. Botticelli—Three fine Works of Al Mantegna—a Portrait of a Youth by Raphael—Leda by L. da Vinci—a Portrait of a Youth playing a Guitar, by F. Albertini—The Adoration of the Magi, by Fr. Filippo Lippi—several Works of Carlo Crivelli—the Madonna and Child, by Sano Ferraro—and Pictures by Bassano, Bellini, Bonifacio, Bronzino, Francis, F. Lippi, Francesco Francia, Cesare da Sesto, and others—Paintings of the 15th and 16th Centuries—Portraits by Drovats, Longhi, and a few other French Pictures—Portraits of celebrated Racers, by J. F. Herring, sen.—Water-colour Drawings and Miniatures; also Bacchus, a life-size Statue by Nollekens—David with the Head of Goliath—and some Life-size Busts in Statuary Marble. May be viewed two days preceding, and Catalogues had.

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SATURDAY, JUNE 14, 1879.

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LITERATURE

English Men of Letters.—*Thackeray.* By Anthony Trollope. (Macmillan & Co.)

MR. ANTHONY TROLLOPE'S sketch of Thackeray was looked forward to with interest as being likely to supply a want that has long been felt. Thackeray is the only great man of his generation whose biography has never been written, and although the limits of this series do not afford scope for telling the story of a life in detail, it was supposed that Mr. Trollope would be able to add a good deal to what is generally known about the subject of his sketch. It may be said at once that in this respect the work is disappointing. A good reason is given for the disappointment. The natural curiosity felt about the inner life of one of the greatest painters of the world he lived in was not to be gratified without doing violence to his express wishes. Shortly before his death he was disgusted by some paragraphs of fulsome panegyric in a biography, and begged his daughters that nothing of the sort should be done with him when he was gone. "We can imagine," Mr. Trollope says, "how his mind had worked, how he had declared to himself that as by those loving hands into which his letters, his notes, his little details—his literary remains, as such documents used to be called—might naturally fall, truth of his foibles and his shortcomings could not be told, so should not his praises be written, or that flattering portrait be limned which biographers are wont to produce." Thackeray's only surviving daughter regards her father's characteristic wish as sacred, and no one can ask her to disobey an injunction so explicit. Mr. Trollope in this sketch undertakes to tell all that the reader is entitled to ask in the absence of an authoritative memoir. He has little to tell that is not to be found in the ordinary biographical dictionaries. His own acquaintance with Thackeray did not begin till his great contemporary's career was well-nigh run, and he has not considered himself at liberty to use many of the floating anecdotes that might be collected from those who had known him longer.

But while he does not enter into much biographical detail, Mr. Trollope has succeeded, without telling anything absolutely new, in weaving his materials into a most truthful and complete likeness. A biography in fifty pages, written with a firm grasp of the main lineaments, is really more complete

than many biographies in three volumes. Nothing could be further removed from fulsome panegyric than Mr. Trollope's manner of treating his subject. He by no means tries to represent Thackeray as a model of all the virtues. But affection draws him to the noble side of the character, and alike in his record of the life and in his criticism of the books he writes so as to increase our love and reverence. In every chapter we find Mr. Trollope fighting against the notion that Thackeray was a cynic. The refutation of this charge, which was so often brought against the novelist in his lifetime, may be said to be the argument of the book. The indignant denials of those who knew the man well, and had seen the deep tenderness and kindness of his nature, are sufficient proof that Thackeray was far from being a cynic in private life. There is room, no doubt, for much dispute as to the meaning of the word cynic, but Dr. Johnson's definition, which Mr. Trollope quotes,—"of a dog, currish,"—expresses well enough the quality of nature which is generally implied by it. When we call a man a cynic, we mean that he is ill-conditioned and snarling, that he makes savage response to kind advances, that he refuses to believe good of anything or anybody, and that, though he is not necessarily malicious if let alone, it is his pleasure and his determination to be let alone. The cynic does no favours, and desires none. Now all Thackeray's friends agree in saying that there was nothing of this in his familiar intercourse. No man had a kinder heart, or a readier hand to help any one, whether friend or stranger, out of distress or difficulty. He was not a genial and expansive member of society, "hail fellow well met" with the casual stranger, but he was one of the most cheerful of companions with his intimate friends, and they have many tales to tell of his acts of generosity—acts none the less admirable that they were done unobtrusively. There is this much justification for the charge of cynicism against Thackeray, that he had such a hatred of posturing and false assumption that if his good deeds were talked about he was just as likely as not to ascribe them to less honourable motives. This was a fault in his temper, but the opposite fault is so much more common, and does so much more mischief, that this can be pardoned without being held up to admiration.

Mr. Trollope touches with becoming delicacy on the unhappiness in Thackeray's private life. The novelist himself, as we all know, half drew aside the veil. If he could be accused of posturing in anything, it would be in his frequent references to the secret griefs that were preying upon him while he laughed and jested for the amusement of the public. But there was only too much reality in his sufferings. There is nothing, indeed, to pity in his early misfortunes. He lost all his patrimony within a few years of his coming into possession of it. Part of it went at cards—to card-sharpers he seems to have believed—and part of it went in newspaper speculations. In a very short time other people had the money, and he, like the American journalist, had experience. In this Thackeray had not valid cause for bitterness, except against his own folly. Nor was his lot exceptionally hard in having to fight an uphill struggle when he had lost his money and

took to literature as a profession. The only false note that strikes us in Mr. Trollope's short biography is the passage where he moralizes upon the pain that Thackeray must have suffered when the editor of *Fraser's Magazine* warned him that he must cut short the "History of Samuel Titmarsh and the Great Hoggarty Diamond." Mr. Trollope, indeed, admits that Thackeray's early struggles were good for him, better than a sudden elevation to the height of success. They certainly gave him no excuse for morbid self-pity. But the domestic misfortunes which darkened his home when he had become prosperous and famous were, indeed, hard to bear, and when we know what he must have suffered we do not wonder that he had fits of sadness which compelled him in the midst of his merrymaking to seek the sympathy of his readers.

But, however unhappy the novelist may often have been at heart, and however bitter his inmost reflections, Mr. Trollope will not admit that, either in private life or in his works, he could fairly be called a cynic. Mr. Trollope very properly separates the two questions of cynicism in character and cynicism in literary purpose. A writer may be one of the most amiable and genial of men in private, and yet his books may be written with a cynical aim. The cry of cynicism was first raised against Thackeray when he wrote "Vanity Fair," he having himself given the cue by describing it as a novel without a hero. He was accused of dwelling too exclusively upon the bad side of human nature, making all his good people fools, and all his clever people knaves. There is a grain of truth in the accusation—indeed, more than a grain. Yet it must be his own fault if any reader rises from "Vanity Fair" with the impression that it is vain to look for beauty, intellect, and goodness combined in the same person. There is no such combination in "Vanity Fair." Thackeray did not deal in paragons. The world of fiction was inundated with paragons of all sorts when he wrote—chivalrous paragons, rollicking paragons, paragons of virtue, and paragons of depravity. He pitched his pipe in a lower key, and tried to describe men and women who should be a nearer approach to what we find in real life. But there was nothing cynical in this except cynicism of the romantic ideal. The novelist's treatment of mankind is not cynical. Mr. Trollope puts a testing question when he asks whether any of Thackeray's novels teaches us to laugh at what we ought to love and reverence. Their teaching, as he says, is, on the contrary, all on the side of modesty and manliness, truth and simplicity. The lesson that Thackeray gives to his readers, if they are willing to take it, is not that they should think more meanly of their kind, but that they should not be too exacting in their demand for all the graces and virtues, and that they should be quicker to recognize good in mixed and imperfect human nature. Thackeray was not a cynic, but a satirist—a satirist of all that was hollow and unreal, false and affected. No other satirist can be named who has wielded so keen a lash without being tempted to exercise it upon objects that did not deserve to be held up to ridicule.

Mr. Trollope considers it necessary to make a sort of apology for laying so much stress upon the moral tendency of Thackeray's work.

The novelist, he contends, is a teacher, whether he means to be so or not. The conduct of his readers is influenced by the examples he sets before them, whether they are conscious of the fact or not. "The novelist creeps in closer than the schoolmaster, closer than the father, closer almost than the mother." "And it is because the novelist amuses that he is thus influential." This is Mr. Trollope's apology for saying so much about Thackeray's alleged cynicism, about the tendency of his novels to make readers feel sore and uncomfortable by the dexterous insertion of corrosives in the tender places of the human system. Mr. Trollope might have pleaded, further, that no English novelist since Fielding has written with a more direct moral aim, if by moral aim we understand a deliberate desire to influence the daily walk and conversation of men. It may appear somewhat of a paradox to speak of Fielding as an eminently moral novelist, but it is a paradox that must be accepted by every one who knows him intimately and marks how constantly he strives on the side of frankness and good feeling, and against every form of meanness and hypocrisy. Whether his teaching on the whole was good is another question, but at least it was his purpose to teach, and it was indignation against what he conceived to be false teaching that made him a novelist. A strong motive power with Thackeray also was to hold vice up to ridicule. Indignation against false ideals may have carried him also too far, but his purpose is unmistakable.

Mr. Trollope has done good critical service in clearing away misconception from Thackeray's central aim as a writer, an aim so persistently followed out that the execution would have become intolerably monotonous in a man of less abundant genius. The sketch of the novelist's life and work is thus more useful than if Mr. Trollope had devoted himself to refined disquisitions on art and method. We imagine that labour of the latter sort would have been very much against the grain with Mr. Trollope, who is not an analyst, and has probably little pleasure in looking at works of art except as living wholes. He evidently has one prominent qualification for acting as Thackeray's introducer—intense enjoyment of the work. The bulk of his criticism consists in running over the list of Thackeray's writings, from the 'Yellowplush Papers' to 'The Adventures of Philip,' with all the glee of a schoolboy to whom that magazine of wit, and fun, and drollery, and pathos is opened for the first time. He recites favourite passages for his readers, tells them what he likes and what he does not like, and which of the delightful series he considers to be the best. 'Esmond' Mr. Trollope considers to be, on the whole, Thackeray's best novel, though it is his opinion that in sheer intellectual power the novelist never went beyond 'Barry Lyndon.' He considers 'Rebecca and Rowena' to be the best of the burlesques; in fact, he thinks it the best burlesque that ever was written, all the better that it has a foundation of reason in the poetical justice that it renders to the unfortunate Jewess. 'Coddingsby' is so good that Mr. Trollope cannot bring himself to say that it also is not best. Perhaps the rival claims of the two masterpieces may be adjusted by calling the one a burlesque and the other a parody. Mr. Trollope thinks

that Lord Beaconsfield himself might have written 'Coddingsby'—an opinion for which the Premier will hardly thank him. The one work of Thackeray's which palls upon the critic is the 'Book of Snobs.' Mr. Trollope thinks that the series is too long, that it ought not to have consisted of more than a dozen papers. He confesses that he cannot read more than a few Snob papers at a time without losing his sense of enjoyment, and he considers that Thackeray carried snob-hunting too far. He had hit upon a profitable vein, had created a demand which it was impossible to supply without running the subject to death. In his war against snobs, in fact, Thackeray may justly be accused of having set up as false an ideal as any of the "eminent hands" whose productions he caricatured in his early days. It is as impossible for poor human nature not to be a snob, according to his ideal, as to be a Pelham, or a Sidonia, or an Ivanhoe. Nobody knew this better than himself, and he did his utmost to atone for the error by confessing it. Thackeray himself would have been the first to admit the justice of Mr. Trollope's criticism, and it must be acknowledged, in fairness to the critic, that he does not press the point without showing that he is aware of this. Mr. Trollope's sketch is excellently adapted to fulfil the purpose of the series in which it appears.

The Home of the Eddas. By Charles G. Warnford Lock. With a Chapter on the Sprengisandur by Dr. C. Le Neve Foster. (Sampson Low & Co.)

THERE are some books which seem expressly made to be a trouble to reviewers, and this is one of them. It is difficult to praise work so loosely put together, so pedantic, and so full of repetitions; but it is equally difficult to blame a volume of such genuine research, stored with so much information and even learning, and containing the results of such untiring observation. Out of the plethora of material forming 'The Home of the Eddas' a skilful writer could construct three interesting and readable volumes, and if Mr. Lock had possessed a little more literary tact and some power of selection he might easily have produced the best book existing on modern Iceland. We doubt if any English traveller who has recorded his impressions has possessed so thorough a knowledge of Icelandic, both as it is written and spoken; very few have lived so long and so intimately with the inhabitants of the interior; only two besides Mr. Lock have undergone the tedious experience of an Icelandic winter. The present author is, therefore, singularly well suited to the task he has undertaken of chaperoning timid and ignorant tourists through the island by the aid of his excessively minute itinerary and his copious hints about expenses. But he has the misfortune to write in a tedious and disconnected style, and as far as his book claims to be a general description of Iceland, it is sadly disabled by the fact that it says nothing about the famous North-West Peninsula, and nothing about the long stretch of settled coast from the Vestmannaeyjar to Reydarfjord. But, in spite of all its shortcomings, 'The Home of the Eddas' is a book that no one interested in Iceland can afford to be without.

Mr. Lock appears to have visited Iceland at

least once before the first trip which he describes in this volume; but we are not introduced to his reminiscences till he started from Granton on the 6th of July, 1875, to explore the brimstone diggings in the Myvatns district. Sailing round the eastern extremity of the island, the steamer deposited her passengers at the little market town of Húsavík, or, as Mr. Lock says in his playful way, at "Housewick cheapstead." It may be said, in parenthesis, that it is well even in affectations to be consistent, and that if Mr. Lock persists in calling the capital of Iceland, known to all the world as Reykjavík, Reekwich, he should not perplex his readers by also calling it Reekywick and Reekwick. However, at Húsavík the whole breadth of the island was still between him and this town of many names. He and his friends, one of whom, described as K., must be a very good-tempered man indeed, if he does not object to the author's "chaff," managed after a great deal of trouble to secure tolerable ponies and intolerable guides, and to proceed south to the brimstone district. They joined company with Mr. Watts, who has since become famous through his ascent of the Vatna Jökull, and they enjoyed some sport with ptarmigan and salmon. After obtaining the special information required, Mr. Lock and Mr. Watts returned to Húsavík, and proceeded westward to Akureyri, the metropolis of the north, whence the former crossed the country, in company with some ladies, in south-westerly direction to Reykjavík. From that town they took the usual trip to Thingvelli and Hekla, which was lifted above commonplace by the unusual zeal with which the author strove to realize in spot after spot the life described in the great sagas, and particularly in 'Njála.' He was delighted with the salmon fishing, disappointed with the great Geysir, and disgusted with Strokkur, the irritable little cauldron that can at any time be induced to spout by throwing lumps of turf into it. This first recorded trip to Iceland was closed by a return to Scotland the same autumn.

As early as April, 1876, Mr. Lock set out anew, calling this time at Faroe, and landing first at Reykjavík. It was unusually early to attempt the voyage, and the sight of a schooner at Thorshavn, which had just had her sides stove in while battling with the pack-ice off the Icelandic coast, did not serve to reassure the shivering tourists. At Reykjavík no preparation had yet been made for visitors, and all was as dirty and uncomfortable as possible. Mr. Lock started north, and reached Akureyri by a route considerably to the west of his previous journey in the opposite direction. He thus became acquainted with some very interesting districts of the northern coast, and, returning to Húsavík, entered again seriously into the brimstone business. From this he was disturbed by the sudden need to ride across the desert, with some stubborn little ponies, to Seydisfjord, a harbour on the extreme eastern coast. After this spirited expedition, of which we are bound to say he gives us a most dreary account, he began to settle down to his six months of Icelandic winter at Húsavík. Among the many amusing incidents of these months, the most farcical was a visit Mr. Lock received from the two chief dignitaries of the district, the Provost and the Rapesteerer, the former

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a clerical, the latter a lay personage. These gentlemen were already merry with wine before their arrival in Mr. Lock's parlour, but half a bottle of fiery sherry produced by their host fairly finished them:—

"The flask was speedily drained to the last drop, and they rose to depart. His reverence stood talking to me for a moment in schoolboy Latin, and in that brief moment the Rapesteerer lost command of his own helm, and, mistaking the coal-box for a chair, sat into it, and thereby cumbered the floor with coals and his own big form. We put him on the sofa, but he was too far gone for sitting, and soon reached the floor again. Still the Provost held on with his Latin, and occasionally broke in with snatches of Danish and English, all of which I was bound to admire. Presently I missed the Rapesteerer, and on searching we found that he had made his way out at the door, and lay buried in a foot of snow hard by his pony's heels, for the unfortunate riding horses of these inebriates had remained all this time tied to the fence without, in the full fury of the storm."

The fuddled Rapesteerer is dragged in and thawed before the stove, and presently he and the Provost ride off together. But the latter soon returns alone, and, sallying forth, Mr. Lock finds the Rapesteerer stunned and bleeding in a ditch. Returning to his house, he finds that the Provost has helped himself to another bottle of sherry, and is hunting the cook round and round the kitchen in a sort of berserkir fury. It is almost needless to say that the hungry flock looked up to him next day, which happened to be Sunday, and were not fed. These wild scenes of debauchery, and even worse than these, seem far from being rare among the gentry and clergy of Iceland, whose standard of morality, if Mr. Lock's authority may be taken for it, is as low as it is anywhere in Europe. This is, however, only the dark side of a picture that has many bright tints of hospitality and practical kindness. A deputation of young people waited on Mr. Lock with a request that he would devote an hour or two each evening to teaching them English, which he accordingly did, and three of the fairer sex made excellent progress. This proved in the end to be an important scheme to Mr. Lock, who, finding himself left in the lurch by the company he represented at Húsavík, was obliged to leave that place in the depth of the winter, and proceed to Akureyri, where he supported himself very comfortably by giving lessons in English at the rate of 4*ld.* an hour. He would have spent his time pleasantly but for one or two uncomfortable affrays with drunken priests, for whose idle hands what Capt. Burton calls "ichthyophagy and idleness" had found some mischief still to do. Indeed, the golden age which some travellers have described in Iceland seems to have been far from reigning there during Mr. Lock's visit. He confirms, however, all that has been said about the learning of the Icelanders; and it is certainly surprising that in such a hyperborean hamlet as Akureyri there are to be found native students of Persian, Hebrew, and even Chinese. Before the winter was over our author fell ill with dysentery, and, after a most painful journey across the island, returned to Scotland from Reykjavík. His narrative is succeeded by an account of the dangerous and adventurous journey taken by Dr. Foster in 1876, when he galloped across Iceland by way of the Sprengisandur or Bursting Sands Desert, in order to catch a steamer. This route was

believed by many of the experienced Icelanders to be impossible, and Dr. Foster's journal possesses a special scientific interest.

It would be difficult to praise too highly the linguistic accuracy of Mr. Lock. He has evidently acquired fully a language which it is easy to know superficially, but particularly hard to master. To spell Icelandic names correctly is a feat which it is given to few travellers to perform, and Mr. Lock is perhaps a little unkind in exposing the errors and phonetic gropings of his predecessors. There is a place near Húsavík called Hallbjarnarstadakambr; we are not sure that every one of our readers would like to pledge himself to write this down correctly from dictation. Yet this is easy in comparison with some of those names in which the two characters occur which no other language than Icelandic possesses; nor are we perfectly sure, though we copy this name from Mr. Lock's own map, that it is absolutely right. If the fifteenth letter be wrong, let Mr. Lock himself bear the brunt of it. It is impossible to help sincerely regretting that he has not written a more attractive volume. He lacks neither knowledge nor experience, but only that little essential quality called style.

Copyright and Patents for Inventions, Pleas and Plans, &c. By R. A. Macfie of Dreg-horn. Vol. I. (Edinburgh, T. & T. Clark.)

The name of the compiler of this bulky volume will be remembered by students of the recent Copyright Report as that of a witness who contributed many facts and arguments in favour of what is called the royalty copyright system—the system under which it is proposed to let who will reprint an author's work on the sole condition that he (the printer) shall pay on each copy a certain percentage, to be prescribed by law, on such price as he may think fit to affix to the publication. In support of this proposition—which, we may observe, found favour with some members of the Royal Commission, though the great majority were against it—Mr. Macfie has gathered together extracts from reports, magazine and cyclopædia essays, criticisms, leading articles, letters in newspapers, and a variety of other kinds of writing, all bearing directly or indirectly on the *pros* and *cons* of this question of Royalty *versus* Monopoly. As it is fair to judge a book with reference to its author's purpose, we do not complain that Mr. Macfie introduces us to a mighty maze which is necessarily without a plan. His object, in fact, has been to produce a thing of shreds and patches; and his volume, which is provided with an excellent index, really furnishes quite a store of information of a kind useful to any one writing upon the subject, or for other reasons anxious to seek wisdom in that multitude of counsellors in which we have high authority for assuming that it will best be found.

It must not be inferred from this that Mr. Macfie stands always on one side as the mere exhibitor of this panorama of opinions. On the contrary, he is almost always present to emphasize a view which he approves, or to invite, with a sort of triumphant foretaste of well-assured victory, an answer to arguments which he evidently regards as unanswerable. He devotes some space to an examination of Mr. Moy Thomas's criticism on Dr. Apple-

ton's observations on International Copyright, which appeared in our columns (*Athen.*, No. 2571), and in reply requests that Mr. Thomas will have the goodness to explain "what he sees to be defects in the system on p. 33 of this collection." As Mr. Macfie assures us that attention to this "would oblige," we may say, on behalf of our contributor, that we have carefully read the paper referred to, but have not been convinced of the practical justice of the scheme which it advocates. That the present "monopoly" system, as Mr. Macfie prefers to call it, has its disadvantages in common with most things, and even to a more than ordinary degree, we willingly acknowledge. Copyright is, after all, but a rough-and-ready mode of securing to authors the just reward of their labour. It affords but little guarantee of a return proportionate to services rendered to the best interests of mankind. It often enables the writer of a music-hall song to levy upon a sympathizing public a tribute far greater than the remuneration that falls to the lot of genius and learning, labouring conscientiously towards the attainment of a noble purpose. But it is of little avail to point out evils while no more rational and equitable substitute can be suggested than the royalty system. That this system is as inapplicable to book publication as it is suited to many patented inventions we have not ourselves the slightest doubt. Those who would know how completely illusory are authors' dues levied (or rather promised to be levied) on the profits of legalized piracy should study the history of the *ad valorem* duty in our colonies, notably in Canada.

Mr. Macfie unfortunately seems to think that he has carried every point when he shows that an object would be just. Thus he asks, "If an author is entitled to look for 50*l.*, and if the issue of 4,000 copies, on each of which he received 2*s. 6d.*, produces him this sum, why should not the concession cease as soon as that number is sold?" To this the only answer is, why indeed? at least if this is to be treated merely as a question of natural justice and desirable ends. But why not go further? Why should not Mr. Sims Reeves be compelled to sing for a nominal sum after securing a modest competency? And in the interest of simple-minded sight-seers it might be asked why the fees for admission to Blondin's entertainment should not be scientifically adjusted to that point which would furnish sufficient motive—no more, no less—to brave the dangers of the tight-rope? Mr. Macfie's notion of a public authority standing beside an author, like a groom with a horse at a fountain ready to remove his head from the refreshing trough the moment that he is judged to have had as much as is good for him, is clearly not workable.

Encyclopædia Britannica. Ninth Edition.

Vols. VIII. and IX. (Edinburgh, Black.) EACH article of an encyclopædia should have two principal objects. In the first place, it should supply a masterly summary of the state of contemporary opinion with regard to the subject on which it treats. By "masterly" we mean such *résumés* as Prof. Chrystal's of "Electricity" or Mr. Sully's of "Evolution" or Prof. Colvin's of "Fine Arts," which go over the whole range of their subjects, and give each

aspect its due amount of attention. But, besides this, some information should also be furnished of the sources whence further and more detailed knowledge may be drawn. Nothing is more characteristic of contemporary literature than the importance attached to bibliography, and the ninth edition of the 'Encyclopædia Britannica' by sharing in this characteristic of the age has thereby effected its greatest advance on its predecessor. The important point here is not so much completeness as choice; the chief authority should in all cases be given, and where many books are cited some idea should be given of their relative value. As a rule these bibliographical canons are adhered to in the present volumes; the bibliographical note of Mr. Reclus to his article on "Ethnography" is quite a model in its way. But there are several important exceptions. Thus Mr. Kirkup does not refer to Frankel's essays in his article on "Essenes," though they form the centre round which has moved all the discussion as to the nature of this curious sect, to whom some critics trace the origin of Christianity. Again, in the article "Fable" no reference is made to Benfey's edition of the 'Panshatantra,' the introduction to which is the most complete history of the long travels of Indian fable. Great importance is to be laid on accuracy of quotation; better give the reader no guidance than send him on a false scent. Why does Prof. M'Kendrick (*sub voce* "Eye") quote Helmholtz's *maximum opus* as 'Optique Physiologique'? Such an accomplished scholar as Prof. Robertson Smith should have known better than to refer to the Jewish commentator Rashi under the obsolete and erroneous cognomen of "Jarchi."

In contrasting the present edition with the eighth, one is struck by the enormous advance made during the last quarter of a century in the acquisition of what may be termed "co-ordinating conceptions." The articles "Embryology" and "Energy" are examples of such conceptions, connecting together as they do the remotest branches of biology and physics respectively. And in the two articles on "Evolution," by Prof. Huxley and Mr. Sully, we have the crowning example of an idea which seems to bring the whole range of human knowledge under its influence. Both sections are treated adequately. Prof. Huxley is admirably clear and definite, as is his wont—too definite perhaps when we consider the extreme youth of the problem. Mr. Sully is not so dogmatic, and is remarkably catholic in his careful exposition of all possible views of the philosophic aspects of evolution—so much so that an impression of bewildering scepticism is left on the reader's mind as to the alleged inroads of evolution on ordinary orthodoxy. So faithfully does Mr. Sully represent the chaos of contemporary opinion that he shares in its principal defect, the inadequate recognition of evolution in history. The sobriety of his views and the completeness of his treatment call for especial notice, and make his article one of the most important in the eighth volume.

The article "Electricity," occupying about a hundred pages, is, as has been said above, by Prof. Chrystal, of Aberdeen, whose name has previously come before the scientific public in connexion with experiments performed at the Cavendish Laboratory, Cambridge, to test the

rigorous accuracy of Ohm's law. Prof. Chrystal commences with an historical sketch, partly taken (as we are informed in a foot-note) from Sir David Brewster's contribution to the preceding edition. This has been largely and ably supplemented in the later portions, from which we shall only quote the striking remark, "Sir William Thomson revolutionized experimental electricity by introducing instruments of precision."

After the historical sketch follows a general sketch of phenomena, with a provisional theory involving only qualitative not quantitative laws. Then comes an accurate statement of the mathematical theory of electric equilibrium, leading to a discussion of potential, and equipotential surfaces, lines and tubes of force, certain problems of distribution, electric images, and electric inversion. The phenomena and theory of the Leyden jar come next, and are followed by a discussion "On the Passage of Electricity through Bodies," including accounts of Ohm's law, resistance-boxes, and Wheatstone's bridge, also the application of Ohm's law to electrolytes, the resistance of batteries, and the specific resistance of metals. The next section is entitled "Transformations of Energy accompanying the Electric Current." This embraces, first, heating effects (both Joule's and Peltier's) and the voltaic arc; and, secondly, disruptive discharge and luminous effects. Then, after a few miscellaneous topics, comes the important subject of electro-magnetism and electrodynamics, which are treated as one. The relation between a closed circuit and a magnetic shell is indicated near the outset, and is soon followed by a demonstration of the law for the work done in any motion of a circuit in a magnetic field, and this again by an investigation of the relation between certain surface-integrals and line-integrals. The law of the mutual action of two elements of currents is next discussed, and then the usual experiments on electro-magnetic and electro-dynamic rotation. The induction of currents is next treated, and the enunciation of its laws as given by Faraday and Maxwell is compared with the theoretical deductions of Helmholtz, Thomson, and Neumann. The difficult subject of self-induction is touched upon, and the oscillatory nature of discharge, as predicted by Helmholtz and Thomson and verified experimentally by Feddersen, is briefly mentioned. Induction in masses of metal, and consequent damping of motion, is next treated, and then follows an excellent discussion of the views which have been held regarding the origin of electromotive force. The remaining five and a half pages are in smaller type, and are chiefly devoted to frictional electric machines, machines acting by induction and convection, Ruhmkorff's coil (which is despatched in two-thirds of a column), and absolute measurements (which occupy two columns). The concluding paragraph contains an acknowledgment of special obligations to Prof. Clerk Maxwell.

The article "Electrometers," by the same author, is very good. Besides Sir W. Thomson's instruments, it describes, with clear diagrams, Dellmann's electrometer, Riess's sine electrometer, Snow Harris's attracted disc electrometer, and other better known instruments. Upon the whole, one cannot but be struck with the contrast between these articles and the articles on electricity which appeared in encyclopedias not many years since, and

the author deserves high commendation for his judgment in the selection of topics and in the assignment of proper space to each, as well as for the precision and clearness with which they are treated.

The chief omission that is to be regretted in the theoretical portion is the subject of atmospheric electricity. In the historical sketch, the only lapse that we have observed is in the account of *Æpinus's theory*. The part of that theory which has attracted most remark is its doctrine that matter destitute of electricity is self-repulsive. This assumption (which is fundamental and essential) is not so much as mentioned in the formal enumeration which is given of the cardinal points of the theory.

The articles "Electrolysis" and "Electrometallurgy," which are by different hands, appear fairly good.

Mr. Sidgwick's article "Ethics" (historical, not doctrinal) is a marvel of literary compression; the grasp of a master hand is discernible throughout. He has not been content to give the mere results of former investigators: he puts forward at each great epoch original views on its position in the history of ethical opinion. The new position assigned to the Sophists in Greek, and to Shaftesbury in English, ethics, and the importance attached to mediæval casuistry, are instances of his contributions to the subject. Mediæval ethics, however, are somewhat disconnectedly treated, and all foreign thought is only considered so far as it has affected English speculation.

"English Literature" stands far below the other articles on England and its history. Mr. Arnold has looked at his subject rather as being a chronological list of books and authors than as an exposition of the development of the national mind as reflected in its literature. A pleasing contrast in this connexion is formed by Mr. Saintsbury's companion article on "French Literature" in the ninth volume, which treats most adequately of the general currents of thought and feeling in French literature from its beginning to the present day, the contemporary phases being specially well delineated.

Mr. Lang's article "Family" is a good example of the revolution of thought which is taking place with regard to man and his history. The old conception of the priority of the family in history is completely set aside, and it is shown that the monogamous family is the last result of a long series of experiments in communal life. Some reference should perhaps have been made to Mr. Fiske's hypothesis of the origin of family life as distinct from gregariousness; he derives it from the longer infancy of the human child, which obliged the parents to live together a much longer time than is the case with any other animal.

"Fine Arts," by Prof. Colvin, is somewhat too ambitious, but has the merit of bringing all the arts within the range of a single impulse, the *Spieltrieb* of Schiller, raised into a scientific hypothesis by Mr. Herbert Spencer. The professor's omniscience in matters of art fits him better for a general survey like this article than for any special art-subject which requires detailed technical knowledge.

In his article on "Flight" Prof. Pettigrew again enunciates his preposterous theory as to the movement of the wings. "If any one watches the horizontal or upward flight of a

large bird, he will observe that the posterior or flexible margin of the wing never rises during the down stroke to a perceptible extent, so that the under surface of the wing never looks backwards. On the contrary, he will perceive that the under surface of the wing (during the down stroke) invariably looks forward, and forms a true kite with the horizon." When reviewing Dr. Pettigrew's work on 'Animal Locomotion,' published in 1873, we drew attention to this impossible view of the subject as well as to the unjustifiable claim he there made, and repeats in the 'Encyclopaedia,' to the discovery of the figure-of-eight movement of the wings in flight, a discovery due to Prof. Marey, applying to insects only, and not worked out "by the aid of the sphygmograph" (a beautiful apparatus employed only in the study of the pulse), but partly with a smoked cylinder made to revolve by clockwork.

"Fortification," by Col. Owen, R.E., obtains a large amount of space, but not more than its importance demands. It must have been difficult for the author to decide how the subject was to be treated. He might have written an essay and historical account combined, or he might have given both an historical account and a treatise. This, indeed, is to a certain extent what he has done, but his treatise is so detailed and full of formulæ that many interesting matters, interesting alike to the general public and the soldier, have been either crowded out or lightly touched on. Of course Col. Owen is thoroughly acquainted with his subject, but it must be admitted that he writes rather like one who has studied it at Chatham and in the library than in the field. He is also evidently imbued with the conservative spirit of his corps, and is somewhat apt to ignore modern progress. For example, he apparently ignores the change in trace caused by the increased range of modern weapons, which allows of an enormous addition to the length of lines of defence. He equally ignores the fact that with breech-loading rifles no one would dream of stepping back off the banquette to recharge his piece. Neither does it seem to occur to him that with the augmented rapidity of fire it will rarely be necessary or advisable to have a banquette suited for a double rank. With regard to disappearing guns and overbank firing he says but little, and the counterweight system of Major Moncrieff is dismissed with a few contemptuous words. Col. Owen does not seem to be thoroughly acquainted with all that Major Moncrieff has accomplished, for he speaks only of the counterweight system, and does not touch on the hydro-pneumatic apparatus. Yet we do not hesitate to say that Major Moncrieff has revolutionized the whole art of fortification. There is a good deal about deflating and obsolete systems of permanent fortification, yet the space devoted to these subjects might with advantage have been given to hasty fortification, the defence of a house, and the extemporizing of obstacles. To sum up, Col. Owen scarcely seems abreast of his age.

The Text-Book of Astrology. By A. J. Pearce. Vol. I. (Cousins & Co.)

It is a long lane which has no turning, and this is true even of astrology. At a time when the *Pall Mall Gazette* and *Punch* have turned

Zadkiel into ridicule for the ill success of his predictions attention is being directed to this oldest of all the sciences, true and false. Weather forecasts, sun-spots, and cycles of famines are regarded by many as hopeful signs of that approaching epoch of development when mankind shall have attained perfection, and everybody know everything. All is not pessimism in this degenerate age; on the contrary, an equal party believe that the standard of materialistic development will soon have advanced so far that we can be assured of making life, and that smaller thing mind.

When it is considered that this is the age of intellect, and that spiritualism is widely spread in society, it appears strange that astrology should have had to wait for its revival so long. It is not even a reason against the profession of astrology that it requires some degree of mathematical knowledge, for that can be but a small difficulty in a day when wagers are laid that the earth is flat, and the proof that the sun walks round it is advertised in the press. The ridicule that is heaped on astrology is to be regarded rather as an attraction than a deterrent, for ridicule has never kept back the high vulgar, or the low, from believing anything that is absurd.

It has been mentioned in the *Athenæum* that half a century ago an Astrological Society was founded in London, chiefly designed to investigate the relation of new astronomical facts, such as the discovery of Uranus and the asteroids, to the doctrines of the older adepts in astrology. Now, as we announced lately, an Astrological Society has again been formed for the same purpose. The veteran Zadkiel appears to have been a leading spirit in the formation of the younger society as of the elder, and Mr. Pearce speaks with deference of this great authority, whose old almanacs he quotes in his support; still he by no means abandons himself slavishly to the master, and about this we shall have something to say. The 'Text-Book' is not at all a catchpenny tract, it is seriously written, and may be perused with advantage by any one interested in astrology, provided he will maintain a cool judgment. The author, while contending for the dignity of his science, warns his readers against illiterate adventurers who pretend to tell fortunes by its means, and his work shows that its practice requires some degree of education and of labour, for its methods are founded on astronomical calculations.

Mr. Pearce indulges in the usual invectives against those who assume that astrology cannot be true, and he adduces, in behalf of his theories, the wonders of science which are being so constantly and so fruitfully brought forth in these days, and indulges in the hope that even astrology may be vindicated. He parades any quotation, exact or inexact, that may be brought forward in praise of astrology, or as evidence that somebody has approved of, or practised, it. In this part of his book he has not done himself justice, because much of his matter is put together at random, and is obtained at second-hand. Godfrey Higgins is quoted with implicit faith as an authority on the astrology and magic of the Chaldeans, while M. Lenormant, who might have served the writer's purpose so well, is ignored. The reader will regret to see that Mr. Pearce does not appear disposed to

believe in magic or to treat it with proper respect, though magic seems to have at least as good a future before it as astrology, now that we have the telephone and the microphone, and may expect that the music of the spheres will soon be heard as distinctly as the tramp of a fly.

Mr. Pearce, who has all the faith of an enthusiast, shows the enthusiast's usual want of discrimination, and completely misses the arguments of men of science and of the public against astrology. They certainly refuse to be converted on the strength of any hit made by Zadkiel or his predecessors, be it the result of science or the result of chance. They also refuse to admit the cogency of the application of horoscopes to the events of Napoleon's life, and they will not accept the schemes of the phrenologists in elucidation of the same incidents. They do not want any of these *ex post facto* illustrations of the truth of either art. What they require is that the astrologers should have laid down the whole history of Napoleon's career beforehand, and left him no chance of altering it. We shall, however, see from the pages of our author that the planets may be cheated of their prey, and that by the simple expedient of a change of venue.

As astrology stands, it is a more respectable science than spiritualism, some of the ghosts of which are of very vulgar antecedents and performance. Mr. Pearce, following in the wake of Zadkiel, deals with conspicuous examples,—kings, queens, and emperors, Prince Albert, the Prince of Wales, the Princess Louise; and this we take to be a proper mode of dealing with a scientific subject in the present conditions of society. In fact, the Astrological Society has done well to lay its foundations on so great a basis. The Royal Historical Society has in this respect given a good example. In the index to its publications the student may have some difficulty in finding the author of a paper or its subject, but then he can find the name of every king noticed in its pages, however casually mentioned. The astrologists are as respectful to rank as the historians; and Mr. Pearce's volume may almost be regarded as the quintessence of accumulated *Court Circulars*. In his pages the reader will learn the real reasons why the Princess Alice died, and he may begin to doubt whether she can have died from diphtheria or any mortal disease. The premature death of the princess, who was born as the bright planet Venus ascended, is here accounted for, and it is rendered probable that if she had not been born at that moment, or had been born under some other circumstances, she might not have died at all. The illness of the Prince of Wales is explained better than in the *Lancet* or in any other medical journal, and, indeed, many pages are devoted to H.R.H. and to the exposition of his virtues. We have read everything that refers to princes and princesses with great reverence, but we own ourselves unsatisfied. What we want from Mr. Pearce or from Zadkiel is a chronology or almanac of the future, not the past, life of the Prince of Wales; a scheme showing when he will win the Derby, when he will lay a foundation stone, and all the important political events of his career until the exact day of his death. When Mr. Pearce does this, all will be able to judge for themselves of the truth of

his science. The feat is, according to the statements of the author, not beyond the aim and powers of astrology, and we are almost led to believe that we could ourselves accomplish it, if we boldly followed out his rules and calculations or those of Zadkiel.

The writer makes much capital out of an earthquake in Sicily, which was predicted by Zadkiel, but as the inhabitants of the city did not subscribe to his almanac, or read English, they do not appear to have profited by his prediction, which is shown to have been expressed with all the clearness characteristic* of the science. Without giving Zadkiel the labour of calculating the thousand earthquakes even of a single year, we would deferentially suggest to this votary of science that he would have done much more good had he foretold the great earthquakes at Arica and other places in Peru, and benevolently sent a few copies of his time-honoured work to the inhabitants or to the English merchants resident there. Not only would this have enabled them to save a large amount of property, Peruvian and English, but, what Zadkiel would regard as of much more importance, a great loss of human life would have been avoided. Such services may make a good beginning of the labours of the new-born Astrological Society.

We must now state with hesitation that the reason why we have not proceeded with the calculation of the horoscope of the Prince of Wales is that we find Zadkiel differs from Ptolemy on important points, and that Mr. Pearce differs from both. It is not on such a question as the influence of Neptune, although about that point and about the influence of Uranus Mr. Pearce appears to know little more than Ptolemy or Roger Bacon, or even about such well-accredited bodies as Venus and Mercury. What has staggered us is a statement, at p. 147, that a gentleman born at midnight of Sept. 29th, 1816, in Scotland, met with little prosperity in that northern country, the planets Mercury, Venus, and Jupiter being located in the fourth house. It was not unnatural that he should go south, and he did so until he reached Australia, and became one of the richest citizens of Melbourne. Mr. Pearce tells his readers that by going south the wily Scotchman inverted his horoscope, and changed the whole influence of the stars. This doctrine it is impossible to admit, for no respectable planet would allow itself to be cheated of its rights in this way. Fancy the vindictive Saturn allowing a man to invert his horoscope! After studying Mr. Pearce's book, we dissent from his explanation. We consider that, according to the right principles of horary astrology, the Scotchman was undoubtedly under the local influence of the planets at the Antipodes, for their influence would follow him everywhere. To work out the career of such a man properly, it would be necessary from his horoscope to predict at what hour and minute he would reach Melbourne, and when it would be lucky for him to land, and there would be no harm in giving beforehand the name of the ship. Such a prophecy is quite an easy task for an astrologer. The astrologers of the potentates of China, Persia, and Burmah predict a lucky time as carefully as Flamsteed did for laying the foundation stone of Greenwich Observatory.

Mr. Pearce takes up the case of twins, and

vindicates astrology from the unfair imputation that it must be wrong, because twins born at the same time have not an identical fate. He shows this is a mistake, for so far from twins being born at the same time, there are minutes and hours of difference, and in the latitude of London four minutes may bring another star into ascension. He refers to Mr. Francis Galton's most remarkable cases of sympathy between twins, but unfortunately throws no real light on the subject. Astrology is not always clear, indeed it cannot always decide when a child is born. Some authorities think the lucky moment is when the babe first cries. We must confess that as our knowledge of this science increases, so does our doubt of its truth, and we have ceased to be altogether sure of the horoscope of H.R.H. Prince Albert, for though his grandmother was present at his birth, she was not a woman of science; very likely her watch was not wound up at the time, and this may account for the want of precision in her observations, of which no note was made by her on the spot. Our readers will observe that so delicate and exact is the science that a difference of four minutes in his birth may alter the whole course of a man's life. Consequently we are by no means satisfied that Zadkiel is right as to the events of the Prince of Wales's life in the current year.

It is to be feared, on the whole, that the curious reader who may consult Mr. Pearce's book will apply the methods of scientific inquiry, and will arrive at the determination that astrology is a delusion. Fortunately for Mr. Pearce, few men of science can apply such a test, so that he may not want for believers. Neither Mr. Pearce nor any of his brethren, with all their illustrations and their Hebrew and Indian etymologies, explains on what scientific grounds one planet is a she, and another is the orb of war. They do not even tell us what were the mythological principles on which the planets were made symbols of fetishism. This lies at the root of astrology, and all the calculations that can be put forward will not supply a demonstration.

Sketches and Studies in Italy. By John Ad-dington Symonds. (Smith, Elder & Co.)

A RARE power of painting and not merely describing a scene, a tendency to dwell constantly on the splendours and subtleties of colour, and a desire to develop, one might say, the emotional rather than the intellectual resources of language, are the chief characteristics of that school of English prose writing which seems to date from the appearance of the 'Modern Painters,' and of which Mr. Symonds may be taken as one of the foremost exponents. Yet while Mr. Symonds possesses in a marked degree many of the noblest qualities of a writer of prose, it cannot be denied that he often seems strangely to want that exquisite curb of an ever-present artistic sense which restrains Mr. Ruskin even in the highest flights of his eagle-like rhetoric. Nothing, for instance, could have been more "rococo" than the "Vision of Popes," which appeared in the first volume of the 'History of the Renaissance'; and the comparison of the white convolvulus twining among the black rocks of the Etnæan district to "a rope of Desdemona's pearls on the neck of Othello,"

which occurred in one of the most charming of his 'Sketches in Italy and Greece,' may safely rank as the worst metaphor in the English language. And so in the present volume also, when Mr. Symonds says of Capri that "the hoofmark of illustrious crime is stamped upon the island," or of Lucretius that he "spanned the chasms of speculative insecurity with the masonry of hypotheses," it is impossible not to feel that a false note has been struck, which, in spite of the Horatian theory about blemishes, goes far to mar the beauty of the whole.

Passing from the style to the matter, we come, of course, to an essay on Florence and the Medici, which does not, however, add much to what Mr. Symonds has already written on an epoch about which people are getting rather obtrusively well informed; it is more profitable to turn to the essay entitled "Two Dramatists of the Last Century," in which, art being rightly taken as part of history and physiology, the works of Goldoni and Alfieri are treated, with reference to their temperament and age, much in the same spirit in which Ruskin wrote of the childhood of the two boys, Giorgione and Turner.

The essay on Lucretius is marked by great appreciation both of the poet's creative genius and of his true relation to modern science; for while we have added to our natural senses by the invention of scientific instruments, and have better opportunities in consequence for experiment and observation, as regards ontological speculation and the problems of existence Lucretius stood almost at the same point as we do after the labours of Helmholtz and Prof. Huxley, of Mr. Darwin and of Mr. Spencer. The poem, however, "De Rerum Natura," is, as Mr. Symonds points out—and here he breaks newer ground—valuable not merely as anticipatory of the theory of molecular structure and the latest hypotheses of modern scientific men, but as in the highest degree representative of the true Roman spirit in its realism, its Positivism, its huge elemental conceptions of spiritual things, and its noble indifference to death; though, of course, to claim as peculiarly Roman and Lucretian the "conception of sin bearing its own fruit of torment" is an evident injustice to the deeper side of Hellenic thought.

To take merely one instance: nowhere in any literature has the "philosophy of conscience" been set forth more terribly or more truthfully than in the picture of the life of the wicked man which is the greatest creation of Plato's Dialogue on the Ideal State. In some ways the most remarkable essay in the book is that on Como and Il Medeghino; the life and *entourage* of the Larian corsair, the Pope's brother, uncle to S. Carlo Borromeo, and himself, as he is rightly called, the "hero of Renaissance *virtu*," being described with a splendid vividness of dramatic power which Mr. Symonds himself has never excelled, and which few modern writers have equalled. But perhaps on the whole the peculiar tendencies of Mr. Symonds's mind may be best appreciated in his slighter, less didactic essays, where, adopting a kind of "Impressionist" attitude, he finds a motive for exquisite work in some slight incident of travel—such as his discovering in a *bric-a-brac* shop at Crema a crucifix which once belonged to the Franciscans, and which had a poisoned dagger

hidden in the figure of Christ, or the taking of an evening walk among the mountains over Lugano. Indeed, it is worth while to quote the following passage, as essentially characteristic of Mr. Symonds's style:—

"It is good to be alone here at this hour. Yet must I rise and go—passing through meadows where white lilies sleep in silvery drifts, and asphodel in pale with spires of faintest rose, and narcissus dreams of his own beauty, loading the air with fragrance sweet as some love music of Mozart. These fields want only the white figure of Persephone to make them poems: and in this twilight one might fancy that the Queen had left her throne by Pluto's side to mourn for her dead youth among the flowers uplifted between earth and heaven. Nay, they are poems now, these fields: with their unchanging background of history, romance, and human life—the Lombard plain against whose violet breadth the blossoms bend their faint heads to the evening air. Downward we hurry on pathways where the beeches meet, by silent farms, by meadows honey scented, deep in dew. The columbine stands tall and thin on those green slopes of shadowy grass. The nightingale sings now, and now is hushed again. Streams murmur through the darkness where the growth of trees heavy with honeysuckle and wild rose is thickest. Fireflies begin to flit above the growing corn: at last the plain is reached, and all the skies are tremulous with starlight."

Mr. Symonds possesses the qualifications requisite for the right appreciation of the South, an eye and ear trained in the service of all things beautiful, a mind receptive of the most refined culture, and as much of the mythopoetic spirit as it is possible to have in these evil latter days of accurate information and physical science—that spirit which, to use his own words, consists in "the apprehension of primal powers akin to man, growing into shape and substance on the borderland between the world and the keen human sympathies it stirs in us," and which rendered Greek mythology so pre-eminently the proper form of art for the expression of the loveliness of these countries; and such an essay as that on Amalfi and Paestum, with which this volume opens, is in every way worthy of Mr. Symonds's reputation, and entirely delightful to those who love the peculiar qualities of Italian scenery.

NOVELS OF THE WEEK.

John Caldigate. By Anthony Trollope. 3 vols. (Chapman & Hall.)

Mr. Leslie of Underwood. By Mary Patrick. 3 vols. (Smith, Elder & Co.)

Philip Lyndon's Troubles. By Edith Owen Bourne. 3 vols. (S. Tinsley & Co.)

Sir Gibbie. By George Mac Donald, LL.D. 3 vols. (Hurst & Blackett.)

The Gift of the Gods. By M. F. Chapman. 2 vols. (Chapman & Hall.)

A Broken Blossom. By Florence Marryat. 3 vols. (S. Tinsley & Co.)

Great Grenfell Gardens. By B. H. Buxton. 3 vols. (Tinsley Brothers.)

HAPPY in these days is the writer of fiction who does not grow old in one style, but develops new methods and a fresh manner before the world has begun to be sated by what it used to approve. A novelist who has been fairly taken into public favour is not likely to be supplanted by his younger rivals in the affections of his earliest admirers; but, on the other hand, the art and the mannerisms which have pleased one generation are by no means

certain to captivate the next. Mr. Trollope will never lack readers; he will find them, indeed, in such abundance that he can afford to receive with equanimity a warning against the perils of a monotonous style. The same strength and the same weakness distinguish 'John Caldigate' and 'Barchester Towers.' The same characters with which we have so long been familiar reappear in the later story, though under different names. We meet once more with almost the identical scenes, illustrations, and turns of expression, which made Mr. Trollope's first efforts so racy and so successful. It seems to be a matter of course that we should have a chapter headed "Men are so wicked," and others more laconically still, as "Nobble," "Bollum," "Curly-down and Bagwax." It is natural, too, that the word painting should here and there be of the strongest, not to say the roughest kind. Thus:—

"Evil might have come from it, had not the old woman opportunely brought the 'grub' into the room. This she cracked down on the table in such a way that the grease out of the dish spattered itself all around."

Still more characteristic are the conversations of Mr. Trollope's characters:—

"Dancing, wherever it be done, should be graceful. A woman may at any rate move her feet in accordance with time, and she need not skip, nor prance, nor jump, even on board ship. Look at that stout lady."

"Mrs. Callander?"

"Everybody by this time knew everybody's name."

"If she is Mrs. Callander?"

"Mrs. Smith, no doubt, knew very well that it was Mrs. Callander."

This kind of thing is not cloying whilst the development of the plot is actively proceeding, or whilst the mirror is being faithfully held up to human nature; but it needs art of the most elaborate and sustained description to reconcile the reader to the hundredth repetition of the same conversational device. 'John Caldigate' is an interesting story, but its art is neither specially elaborate nor very well sustained.

The author of 'Marjorie Bruce's Lovers' is well enough known to the novel-reading public to dispense with any introduction beyond her name on the title-page, which is a guarantee of a prettily conceived, well-arranged, femininely written romance. 'Mr. Leslie of Underwood' is a story with two heroines and a hero; one heroine dies, and the remaining couple sanctify their happiness over her deathbed. That has been the basis of an infinite number of love stories of the sentimental and melancholy kind; and Mary Patrick's is not by any means the worst of the series. It has many good points, and its style is fairly unobjectionable, though the author would do well to devote some pains to making it more robust. She is too fond, for instance, of the dissolute italic; and she should avoid such confusion of ideas as is implied in speaking of "a low-toned little laugh, redolent of innocent mirthfulness."

It is seldom that the title of a novel corresponds with the contents. Miss or Mrs. Bourne's tale is, however, an exception. The whole interest of the story turns upon the troubles of Philip Lyndon, a country doctor, who certainly deserves the miseries which almost overwhelm

him. In spite, however, of his sins and a fierce, violent temper, he succeeds after much difficulty in winning the love of a girl diametrically opposite to him in character. The moral is of questionable excellence, for it will, we fear, be likely to prove encouraging to those tempted to indulge in a stormy youth. Certainly Mr. Lyndon is not the sort of person whom any one would like to see married to his or her daughter or sister. Neither can the reader greatly sympathize with a pure-minded girl who allows herself to be bullied into affection for an ill-conditioned, brutal sinner merely because she thinks that if her love be denied him he will go from bad to worse. The story is, we think, impossible, though we admit that it is cleverly worked out. There are other objections to the novel. One of these is that the *dramatis personæ* are not of a class to greatly interest the reader unless set in motion by a writer with the genius of a Dickens or a George Eliot. Another objection is that the pages are unnecessarily soiled by constant mention of gross vices such as a lady should shrink from depicting. In short, the novel is the work of one who has seen little of the world, and is a novice in this branch of literature. It is to be hoped that Miss Bourne's next novel may be of a more wholesome character.

It is difficult to criticize from a merely literary point of view such a story as Dr. Mac Donald's present one. There is considerable audacity in the presentation of such a character as Sir Gibbie, a dumb waif of the streets, a *tabula rasa* for reception of any impressions to be made upon him by circumstances, a child with a tender nature, whose infirmity contributes to isolate him from much that might have coarsened and lowered him, and drives him inwards to ponder upon such teaching as he obtains. Driven from the city by a series of tragic incidents, the death of his only relation, a drunken father, whose drunkenness has never deadened the love for his child which is his one redeeming point, and the murder of a black sailor to whom he afterwards attaches himself, Gibbie in the end finds refuge with an old Highland shepherd and his wife, the latter one of those Christian matrons who seem out of date in the civilization of cities, but may, and do, sometimes flourish in humble and simple rustic surroundings. So Gibbie grows under the influence of nature among the mountains, the only human instruction of his childhood being the simple teaching and example of the old couple, who are mere peasants, with the difference produced by Celtic blood, poetic instincts, and undogmatic Christianity. The product of such early education is of course remarkable, and the interest of the story lies in the results of it when Gibbie, as Sir Gilbert Galbraith, is brought again into contact with the conventional world. It is needless to say the moral is on the surface, the contrasts arising at all points where an almost perfect simplicity, by no means synonymous here with weakness, is brought into collision with innumerable forms of enlightened self-love, telling their own story. It is a book which may raise endless objection, and the form of which, its intense national colouring, its combativeness, its view of the popular religious instructors, may give rise to antagonism not altogether causeless. But it has power, pathos, and

humour, and its fault is the noble one of too exalted an ideal for most people. Among many powerful scenes, the whole story of the flood on Glashgar is one of the most vivid, and there is not a character which is not life-like. The dull minister Mr. Sclater and the vulgar rhetorician Mr. Duff, the laird who despises superstition and believes in speculation, Ginevra, his neglected daughter, Donald Grant, herd-boy and poet, and last, not least, the fierce, whiskey-drinking, warm-hearted Lucky Croale, are portraits which will stay long in our memory.

'The Gift of the Gods' is a most readable ladies' book, recounting many scenes of love-making and flirtation, some cross purposes arising from an undue proportion of gentlemen to ladies, three happy marriages, and a baby. The principal troubles arise from one of the heroines, who has selfishly refused to follow her husband to sea, being alarmed by a false report of his death, which has an excellent moral effect upon her; and the discovery by another of a previous entanglement on the part of her lover, which in the end is happily unravelled.

In spite of a rather sickly title, Miss Marryat's new book is less sickly than her well-known power could have made it. It is in a great measure saved by the character of an English chaplain at a little town on the borders of France and Belgium. He is a man of exemplary sentiments, good temper, good looks, touching eloquence, and unbound selflessness. The man is well indicated from the first, the reader being allowed to divine his character correctly enough, while the persons of the story are left to find it out by degrees. Had the author been conscious of her success with this figure, she would, it may be hoped, have kept him as the essential character of the story, and have worked it up to a more telling climax. On the other hand, possibly she may have had this object in view; in which case, of course, it can only be said that she has shown some want of power. As to her style, it is at times absurdly pompous, and the words she puts into the mouths of her characters are nearly always quite inappropriate. The slang, for instance, of a boy of eighteen is not a hard thing to study, and yet it shows an absolute ignorance of it to make him exclaim to a young lady, "Oh, crimin!" The description of a gentleman is as impossible to Miss Marryat as to other lady novelists; she can only draw a snob.

In placing her characters in and about Great Grenfell Gardens Miss Buxton shows a happy ingenuity. A story in which the unities are more or less preserved has something at once in its favour. Every writer is at liberty to violate them, but one who has the good sense to adopt the unity of place, for instance, has comparatively little trouble in making a plot keep together. The reader of 'Great Grenfell Gardens' has, at least, no trouble in fixing his attention, for he is never required to dart about from one place to another, and between distinct sets of people. All are, as it were, upon the ground at once. But the interest of the book is little enough; the characters are wanting in the freshness which was obvious in 'Jennie of the Prince's', and both the conversation and narrative are flat and feeble in comparison to Miss Buxton's previous work. Altogether, this last book of

hers shows an advance in skill in the novelist's art, but a falling off in the execution of detail. One other remark may be added in support of this judgment. There is not one description of scenery in the book. This may be partly due to the fact that the scene is in South Kensington, but an ignorant novelist would not have been baffled by acres of yellow bricks and stucco, which, though not exactly scenery, yet have their capabilities.

CLASSICAL SCHOOL-BOOKS.

Homer, Odyssey, Books XIII.-XXIV. With Introduction, Notes, &c., by W. W. Merry, M.A. (Oxford, Clarendon Press.)

We are glad to see Mr. Merry's very sensible school edition of the *Odyssey* completed. The editor evinces a thorough appreciation of schoolboys' difficulties, and has laboured skilfully and conscientiously to remove them, and further to call attention to instances where the young student fails to recognize irregularities of usage or grammar. The former volume has proved so popular that it would be superfluous to point out the merits of the work before us in detail. The editor shows a laudable desire to give due place to etymology, and to render help in this direction; but it is a pity that he did not get a competent person to revise the notes which involve etymological study. These include the only serious blemishes which we have to point out, and as they only yield, after all, a very small percentage of error, it scarcely interferes with the general value of the work; but the critic is bound to look for due appreciation of linguistic principles in the editor of a Greek author, above all in the case of the Homeric poems. The "Sketch of Principal Homeric Forms" makes a very useful appendix; but we ought not to be told that *χρύσεος* is an instance of *e* being "lengthened to *ei*," *ινται* of *o* "lengthened to *ai*," nor, again, that *ἔβηστο*, *ἔδυστο*, are "Aor. II. with *σ* on analogy of *ἔπειτο*." The following note is startling: Od. xiv. 180, "ἡγάθεος from ἀγάθος, as ἡμέων from ἀνερος, ηνοπέν from ἀνήρ, to suit the hexameter." Surely without our going to the obvious derivation even usage separates *ἡγάθεος*, a frequent epithet of places, from *ἀγάθος*, which seldom, if ever, qualifies the proper name of a place. The mixture of graphic imperfects with aorists, Od. xviii. 297-312, should have been noticed and distinguished from the iterative or continued imperfects, only one of which, *ἀνέφανον* (v. 310), Mr. Merry touches on by translating it "were keeping up." We fail to see why he tacitly rejects the connexion of *μορόεις* (v. 296) with *μόρον*, though we do not presume to say in what respect the earrings were "mulberry-like." It is somewhat bold to say that *ἄγγελας* (Od. xiii. 381) is from the doubtful form *ἄγγελίς*. The exact force of the participle in Od. xxiii. 192, *τῷ δὲ ἐγώ ἀρφιβαλὸν θάλαιον δέουν*, should be pointed out, as it is not obvious. We must say candidly that we have had some trouble in finding anything, except as to etymology, to find fault with, and we have only persevered in our search to avoid paying Mr. Merry the poor compliment of unqualified commendation.

Eschylus, Prometheus Bound. With Introduction and Notes by A. O. Prickard, M.A. (Oxford, Clarendon Press.)

It is clearly not the fault of the critics that Mr. Prickard is placed at a decided disadvantage by the comparison of this work with the very similar edition (as to size and scope, that is to say) of other plays of *Æschylus* prepared by Prof. Paley. However, even without making comparisons, we should have very soon detected a want of neatness and finish about Mr. Prickard's scraps of translation and a suspicion of haziness about some of his explanations. To take some examples quite at random, v. 789, *τὸν ἔγγραφον στὶ μημοντὶ δέλτρον φρενῶν*, is rendered "Enter it on the careful tablets of thy mind"; v. 814, *οὐ δῆ* becomes "where at last,"

instead of "in which very place" or "where, you must know." The force of the article in *τὴν μακρὰν ἀποκίαν* is ignored. The tenses of the participles in v. 849 are not discussed; *ἐπαφῶν ἀπαρβεῖ χειρὶ καὶ θυγάτρων μόνον* is rendered "Stroking thee with hand that shall not scare, and by a mere touch," for "by laying on the thee . . ., that is to say, upon a mere touch." The turning of *δακών στόμαν*, v. 1009, into "who has taken the bit between his teeth" will bring sorrow on those who use this edition "at an early stage of their study of Greek." To such students, by the way, a mere reference to the 'Agamemnon' is useless. On v. 10, *ώς τὸ δίδαχθη* we are told that in this and other constructions *āv* corresponds to a suppressed condition, which theory we deprecate. Perhaps all mental hesitation may be analyzed into hypothetical propositions, but all that *āv* implies is unanalyzed hesitation or diffidence. Drawbacks notwithstanding, there is much careful work in the notes, and we are glad to be able to speak well of the Introduction, which gives a very clear account of the story and action of the play.

Livy, Books XXI. and XXII. Hannibal's First Campaign in Italy. Edited, with Introductions, Notes, Appendices, and Maps, by the Rev. W. W. Capes. (Macmillan & Co.)

We sincerely hope that this edition will meet with such rapid and solid success as to encourage Mr. Capes to edit all Livy's extant works in three or four larger volumes, with the notes placed "under the text." We do not venture to suggest any improvements in style, as the commentary is distinguished equally for scholarship and common sense. Help of all kinds is plentifully but judiciously given; and there are few Latin scholars who could peruse the work without learning much. Introduction I., on the previous history of Carthage, is an excellent historical sketch. Introduction III., on the language and style of Livy, will be found very useful, but would be the better for a little expansion. For instance, all that is said about prepositions is, "common use of *circa*, not only for space, but for time and mode." As *ἐν* properly does not appear in the text, it should not be used at all for Latin words. Here and there Mr. Capes might have given students more specific advice as to making the best of a corrupt passage in translation, as, for instance, on xxii. iii. § 1. In the first Appendix the *verata quæstio* of Hannibal's route is briefly discussed, the editor summing up with judicial clearness in favour of the passage by the Little St. Bernard. One argument might be added, namely, that the easiest way of accounting for Hannibal not crossing the Po higher up than the Ticino is to suppose that he took the northern route which brought him into the territory of the friendly Insubres, in which case the shortest way to Clastidium and Placentia lay north of the Po, and that he only despatched a detachment against the chief town of the Taurini. It is highly improbable that this tribe would have kept up hostilities against Hannibal's allies and omitted to make overtures to him, if his whole force had been in their immediate neighbourhood. The Briancon route involves the difficulty of explaining why Hannibal made a detour to the north. The etymological notes constitute a specially praiseworthy feature of this edition of a most interesting portion of Livy's history, which can hardly fail to become extremely popular both at schools and colleges.

Tacitus: the Sixth Book of the Annals. Edited with Notes by the Rev. A. J. Church, M.A., and the Rev. W. J. Brodrribb, M.A. (Macmillan & Co.)

The notes of this edition appear to be somewhat superficial. They consist almost entirely of translations of words and phrases, and of historical or biographical information. It is not easy to see why this particular book of the 'Annals' has been singled out to form one of the fragmentary editions which are so popular in these days, though there certainly is a ghastly interest in the account of the last days of Tiberius. Whether or no "versura" (p. 83) means "changing a creditor," it should be

rendered "renewals," whereby nowadays a new bill for a larger sum than the original debt is signed, the excess being nominally on account of the arrear of interest. Whether the original creditor or a new one took the renewed bill made very little practical difference to the debtor. We think, then, that "versura" meant literally "conversion of a debt" rather than change of creditor. At the end of the book (110 pages) we find forty-eight pages of interesting advertisements.

OUR LIBRARY TABLE.

The April part of *The Wiltshire Archaeological and Natural History Magazine*, just issued, contains a paper 'On Justice in Warminster in the Olden Time,' by Mr. W. W. Ravenhill, the Hon. Sec. of the Wiltshire Society. A paper 'On the Black Friars of Wiltshire,' by Rev. C. F. R. Palmer, supplies many new particulars derived from original research. Sir George Duckett's 'Observations on the Water Supply of some of our Ancient British Encampments' is a succinct endeavour to solve the curious problem of how water was obtained within ramparts situated upon high levels or hills. The author decides that rain-water was collected in deep pits or excavations formed within the area of such entrenchments, the reservoirs being rendered watertight by "puddling." The pits when once full would be kept supplied not only by rains, but by the aqueous vapours and mists which hang about the tops of high grounds. The editor of the magazine adds a note to confirm Sir G. Duckett's theory, and remarks that of late the Wiltshire farmers, having learned the value of "cloud ponds" or "dew ponds," have formed them at much expense on the tops of the hills. In the continuation of his paper 'On the Bishops of Old Sarum,' the Rev. Canon Jones devotes about thirty pages to the biography of Richard Poore, bishop 1217-1229, whose glorious monument is Salisbury Cathedral. Contained in the article, which is of much interest, is an anecdote which shows that Poore was no friend to an unlearned ministry. When Dean of the Cathedral there was presented to him one Simon, who, being asked concerning his orders, stated that he had been ordained deacon and priest by Hugh (not St. Hugh), Bishop of Lincoln. Examined in the Gospel for the first Sunday in Advent, Simon showed the saddest ignorance. Tested concerning the "Canon for the Mass," which commences "Te igitur clementissime Pater rogamus," &c., he had no idea whatever in what case "Te" was, or by what word in the sentence it was governed. The Dean requested Simon to look again carefully at the words, when he replied that he supposed "Te" was governed by "Pater" because the Father governs all things. The Dean then asked him the case of "clementissime," and how to decline the word; but he confessed his ignorance on this and all other points, and finally contented himself by protesting against the irregularity of examining one who had been already ordained. Notwithstanding his protest the Dean pronounced him "sufficiently unlearned" (*sufficienter illiteratus est*). Canon Jones intends shortly to publish a complete history of the episcopate of Sarum, under the title of *Fasti Ecclesiae Sarisberiensis*.

M. E. LEROUX, the well-known Paris publisher, sends *Dictionnaire Bibliographique des Ouvrages relatifs à l'Empire Chinois*, par Henri Cordier, tome premier. In face of the fact that very little is generally known of China and its people, the sight of M. Cordier's first volume at once suggests the idea that the numerous works mentioned in it must either contain very little trustworthy information, or that they have found very few readers. In both alternatives there is a certain amount of truth. The Chinese have so carefully guarded their inner life from the inquiring gaze of foreigners, and have been so effectually shielded in their seclusion by the exceptional difficulties of the language, that very few European writers have ever been in a position to do more than to describe the outside of the empire. On the other hand, the reception given to the works of authors who pos-

sesed special and unusual information on the subject has not been such as to encourage others to study deeply such a difficult branch of knowledge. But probably most people whose professional duties have called them to China have desired, as did M. Cordier on first landing at Shanghai, to know what has been written about the land of their adoption. Many attempts have been made to compile bibliographies of works relating to China, from the 'Epitome de la Bibliotheca Oriental y Occidental,' published at Madrid in 1737, to the 'Manual of Chinese Bibliography,' by M. M. Möllendorff, printed at Shanghai in 1876. But one and all have been imperfect; the work of M. Möllendorff is least so, but having been unable to consult the libraries of Europe, the authors have been necessarily guilty of crimes of omission, and from the same reason they have fallen into errors by accepting too literally the entries in the bibliographies of Ternaux-Compans and others. A complete bibliography therefore remained to be written, and this is the task which M. Cordier set himself to accomplish. As Honorary Secretary of the Shanghai branch of the Royal Asiatic Society, he had abundant opportunities of making himself acquainted with all that was known of the subject in China, and diligent researches in the libraries of England and France have supplied what was still lacking to him. At least so he tells us, for the volume before us is only the first instalment of the whole work, and it is therefore only possible for us to pronounce an opinion on the present fragment. In debating with himself on the form of the work, M. Cordier had to choose between arranging the titles in alphabetical or chronological order and classing them according to their subjects. The last is, as M. Cordier observes, the most scientific method, and he has followed it in a general way, allowing himself at the same time considerable latitude in the classification of the titles. In fact, he claims to have combined the advantages of the three methods "en repartissant les ouvrages par chapitres où ils sont rangés suivant l'ordre chronologique; un index alphabétique termine cette bibliographie raisonnée." The whole work is thus divided into five parts, viz. 1, "La Chine Properment Dite"; 2, "Les Etrangers en Chine"; 3, "Relations des Etrangers avec les Chinois"; 4, "Les Chinois chez les Peuples Etrangers"; 5, "Les Pays Tributaires de la Chine." The present volume is the first of the first part, and contains general works on China, followed by works on geography, on the names of China, on ethnography, on the climate, on natural history, and the beginning of the section on history. The entries are very full, not only giving the titles of the works, but also short bibliographical notes on the published editions, and in some cases the tables of contents. The first entry is "La Cosmographie universelle d'André Thevel cosmographe du Roy. Illustree de diverses figures des choses plus remarquables vues par l'Auteur, et inconnues de nos Anciens et Modernes. A Paris, chez Guillaume Chaudiere, . . . 1575, 2 vols. in-folio, 4 cartes," and the last in the list of the general works is Archdeacon Gray's 'China,' which was published last year. This section embraces, therefore, all the works published on China during rather more than three hundred years. To all appearance the list is very complete and the entries are accurate. We miss, however, the 'Historia de la Inquisita de la China por el Tartaro,' published in Paris in 1670, and there is a curious misquotation at p. 11 from Edmund Scott's 'Discourse of Java and the first English Factory there, &c.' M. Cordier makes the author say, "The Chinese are very crafty in trading, provided they do not cut their hair." This statement is so extraordinary that we turned to the reference given, and there find that "Master Edmund Scott" said nothing of the kind. What he did say was, "The Chinese are very crafty in trading, using all kind of cozening, and tricks, that can be devised," and then, after describing their religious beliefs and social habits, he adds, "If once they cut their hair they never return to China."

We have received the first volume of an im-

portant publication relating to the history of the Crusades, under the title of *Arabische Quellenbeiträge zur Geschichte der Kreuzzüge*, containing the history of Salah ed-Dia. The translations are by Prof. Goergens, of Berne, assisted by Dr. Röhricht.

MESSRS. WARD & LOCK send us a cheap and useful guide to London called a *Pictorial Guide*. The illustrations are, however, very inferior to the text.—Messrs. Blackwood send the *St. Andrews University Calendar* for 1879-80, which shows what excellent work the University is doing.

MR. CORNELIUS WALFORD has reprinted in a volume the exhaustive papers which he read before the Statistical Society on *The Famines of the World*. Mr. Stanford is his publisher.

WE have on our table *The Life of Louis Adolphe Thiers*, by F. Le Goff (New York, Putnam),—*Introductory Latin Exercises*, by G. F. H. Sykes (Collins),—*Moffatt's Explanatory Readers, Standard I.* (Moffatt),—*The Guards' Cemeteries, St. Etienne, Bayonne*, by P. A. Hurt (Bomrose),—*A History of the Shakespeare Memorial* (Cassell),—*The Natural History of the Agricultural Art of Texas*, by H. C. McCook (Trübner),—*Papers for the Times*, Vol. I. (E. W. Allen),—*Utopias*, by the Rev. M. Kauffmann (C. Kegan Paul),—*Gold and Silver*, by J. H. Pollen (Chapman & Hall),—*The Arts in the Middle Ages: Music*, by P. Lacroix (Bickers),—*Moss from a Rolling Stone*, by C. A. Payton (The Field Office),—*Life in a French Village*, by L. G. Séguin (Strahan),—*Life by the Fells and Fiords*, by B. Bjornson (Strahan),—*The Telephone, the Microphone, and the Phonograph*, by Count du Moncel (C. Kegan Paul),—*Flowers of the Sky*, by R. A. Proctor (Strahan),—*New Views in Astronomy*, by J. Harris (Harris),—*Freedom in Science and Teaching*, by E. Haeckel (C. Kegan Paul),—*Erpingham*, by L. Cecil (Provost),—*Winter and Summer Stories*, by T. C. Irwin (Dublin, Gill & Son),—*Selected Prose Works of G. E. Lessing*, edited by E. Bell (Bell),—and *Translations from the German Poets*, by E. S. Pearson (Low).

LIST OF NEW BOOKS.

Theology.

De Pressensé's (E.) *Early Years of Christianity*, cheaper edition, Vol. 2, cr. 8vo. 7/6 cl.
Downing's (Sister M. A.) *Meditations and Prayers in Honour of St. Catherine of Sienna*, 12mo. 2/6 cl.
Scepticism of the Nineteenth Century, from the Works of Rev. W. Gresley, by Rev. S. C. Austin, cr. 8vo. 3/6 cl.
Septuagint Version of the Old Testament, with English Translation and Apocrypha, sm. 4to. 16/ cl.

Law.

Archibald's (W. F. A.) *Forms of Summons*, cr. 8vo. 12/6 cl.
Fine Art and Archaeology.

Head's (B. V.) *Catalogue of the Greek Coins in the British Museum*, edited by R. S. Poole, cr. 8vo. 25/ cl.

Music.

Farmer's (J.) *Christ and His Soldiers*, a Sacred Oratorio, 3/ sgd.
Pole's (W.) *Philosophy of Music*, 8vo. 10/6 cl.

Philosophy.

Balfour's (A. J.) *Defence of Philosophic Doubt*, 8vo. 12/ cl.
Leslie's (T. E. C.) *Essays in Political and Moral Philosophy*, 8vo. 10/6 cl.

History and Biography.

Freeman's (E. A.) *History of the Norman Conquest*, Vol. 6, Index Vol., 8vo. 10/6 cl.

Illustrated Biographies of Great Artists: *Raphael*, by N. D'Anvers; *Van Dyck*, by P. R. Head, cr. 8vo. 3/6 each.

Matthews (C. J.) *Life of*, edited by C. Dickens, 2 vols. 25/ cl.
New Piutrat, *Judas Maccabeus*, and the *Jewish War of Independence*, by C. R. Conder, cr. 8vo. 2/6 cl.

Geography and Travel.

Appleton's *Handbook to the United States and Canada*, 8/6 cl.

Markham's (Capt. A. H.) *Northward Ho!* cr. 8vo. 10/6 cl.

Symbol Geography, by A. J. D., cr. 8vo. 2/ cl.

Wayte's (G. H.) *Prospecting*, or Eighteen Months in Australia and New Zealand, 12mo. 5/ cl.

Philology.

Belcher's (Rev. H.) *Short Exercises in Latin Prose Composition*, Part 2, 18mo. 2/ cl. 1p.

Jackson's (G. F.) *Shropshire Word Book*, Part 1, 8vo. 7/6 sgd.

Livy's *History of Rome*, Book 21, Literally translated by Rev. J. Rice, 12mo. 2/ cl. 1p.

Palaestra *Oxonensis*, Questions and Exercises for Classical Scholarships, Second Division, Classical, Part 3, 3/6 cl.

Sophocles, *Philoctetes*, edited by L. Campbell and E. Abbott, 12mo. 2/ cl. 1p.

Science.

Cobbold's (T. S.) *Parasites*, a Treatise on the Entozoa of Man and Animals, 8vo. 15/ cl.

Galabian's (A. L.) *Student's Guide to the Diseases of Women*, 12mo. 7/6 cl.

Gower's (W. R.) *Manual and Atlas of Medical Ophthalmoscopy*, 8vo. 18/- cl.
 Harvey's (A.) *First Lines of Therapeutic*, cr. 8vo. 5/- cl.
 Henlow's (Rev. G.) *Floral Dissections*, 4to. 4/- bds.
 Labour's (G. A.) *Catalogue of the Hutton Collection of Fossil Plants*, 8vo. 8/- avd.
 Lubbock's (Sir J.) *Scientific Lectures*, 8vo. 8/- cl.
 Pharmacopeia of the British Hospital for Diseases of the Skin, edited by B. Squire, 12mo. 2/- cl.

General Literature.

Alnati's (Mrs. R. H.) *Autumn Gathering*, 12mo. 2/- cl.
 Benedict's (F. L.) *Her Friend Lawrence*, 3 vols. cr. 8vo. 31/- cl.
 Bourne's (M. O.) *Philip Lyndon's Troubles*, 3 vols. 31/- cl.
 Couper's (C. T.) *Report of the Trial of the City of Glasgow Bank Directors*, roy. 8vo. 18/- cl.
 De Montalembert's (Count) *Monks of the West*, Vols. 6 and 7, 8vo. 25/- cl.
 Grant's (J.) *The Lord Hermitage*, 12mo. 2/- bds. (Railway Library).
 Hawthorne's (J.) *The Laughing Mill*, and other Stories, cheap edition, cr. 8vo. 6/- cl.
 James's (H.) *Roderick Hudson*, 3 vols. cr. 8vo. 31/- cl.
 Lubbock's (Sir J.) *Addresses, Political and Educational*, 8/- cl.
 Marenholz-Bulow's (Baroness) *Child and Child Nature*, translated by A. M. Christie, cr. 8vo. 3/- cl.
 Mayfair Library: Pennell's (H. C.) *Musee of Mayfair*; Rowley's (Hon. H.) *More Punians*, 12mo. 2/6 each, cl.
 Meade's (T. L.) *Water Gipsies*, cr. 8vo. 2/- cl.
 Mervyn's (L. C.) *A Tiger Lily*, 2 vols. cr. 8vo. 21/- cl.
 Patrick's (M.) *Mr. Leslie of Underwood*, 3 vols. cr. 8vo. 31/- cl.
 Random Shots, by Max Adeler, cr. 8vo. 2/- bds.
 Wilford's (F.) *A Vantage Ground*, and other Stories, 4/- cl.

NOTES FROM OXFORD.

Oxford, June, 1879.

We are just now rather overcrowded with schemes of one sort or another, from a proposal for a new cricket-ground to what is technically known as the Affiliation Scheme, the result being a feverish bustle of business, which goes well enough with the pending examinations and the coming Commemoration, but is certainly unfavourable to regular study. Much of this is due, no doubt, to the natural tendency of things to crowd themselves into the last few weeks preceding the calm of the Long Vacation; but even allowing for this the increase of business pure and simple in the place is becoming every year more serious. No one but the most un instructed outsider would now think of charging the University with any want of activity. There is, on the other hand, some danger that our anxious desire to be doing something may lead us to be active in the wrong direction. At present we are deeply impressed with the importance of making ourselves truly national. It is felt that somehow or other we ought to be a greater factor in the life and education of the nation, and that there ought not any longer to be districts in England and large classes of Englishmen to whom Oxford is little more than a name. Now "national" in one sense we are undoubtedly bound to be. It is our inherited duty to be a great national centre of learning. We are bound to provide as far as possible for the efficient prosecution and for the efficient teaching of all the important branches of knowledge. We are responsible to the country for maintaining a high standard of learning in its midst, and for making that learning accessible to as large a number as possible. But it is to the interests of learning and of that high and liberal education which is its natural complement that the terms of our national trust apply. Now there are a variety of indications that this is not precisely the sense in which our duties to the nation are invariably understood. There seems to be a growing idea in many quarters that to be really "national" we must come down from our pedestal and court the suffrages of the many by offering them something lower, it is true, but something the advantages of which they can more readily appreciate. We have already decided to show our sense, not of the importance of Oriental studies, but of the greatness of our Indian empire and the necessities of intending Indian civilians, by providing an educational machinery with an exclusive practical reference to the requirements of the India Office. We have already, I believe, a reader or readers in Telugu and Tamil, and we are about to appoint readers in Hindustani and in "vernacular Persian." Again, there was no doubt that both Oxford and Cambridge had little hold on the populations of our great towns. The explanation of the fact is to be found first of all in the narrowness which for long excluded from our curriculum all but a few

departments of study; and, secondly, in the absence of any efficient general system of secondary education—a defect persistently and eloquently lamented by Mr. Matthew Arnold. Now with the first of these obstacles we have begun to deal, rightly enough, by widening our educational course and by officially recognizing in the professoriate the neglected studies. The danger is that we should also undertake to remove the second. Elementary lectures in big towns, the supervision of local and rather elementary colleges, the encouragement of practical engineering and so forth, are not things that a university ought to do, or that it can do efficiently except at a great sacrifice. The further we follow this easy road to a temporary national popularity the more likely we shall be to find ourselves left without either time or inclination for the performance of the less showy but not less important duties which no one will perform if we do not, and which, moreover, our best traditions imperatively require us to fulfil. We shall multiply legacies, complicate examinations, and scatter lecturers broadcast; but we shall not give the country a good secondary education, and we shall seriously injure that higher education and wide learning, the interests of which it looks to us to uphold. It is from this point of view that many persons are regarding with rather doubtful eyes the Affiliation Scheme. So far, indeed, as the general principle goes of making the University more accessible, there is nothing to be said against it. Certain local colleges shall, it is proposed, be allowed to affiliate themselves upon the University. Students who have resided in them for three years, and have given satisfactory proof of proficiency, will then be permitted to become members of the University on passing an examination, and a part of the full three years' term of residence required for a degree will be dispensed with. But care will have to be taken that we do not burden ourselves with the supervision of the education given in the colleges themselves. If we are, as is proposed, to award certificates to the students in these local colleges, we shall be doing more than merely open our doors wider, and shall incur an additional and most unnecessary responsibility in connexion with an education which is in no sense a university education at all.

The explanation of the decisive majority in favour of creating a separate science degree is that it was supported on different grounds by different sections. A large majority of those connected with the scientific studies of the place were sincerely anxious to relieve their students from the necessity of learning a modicum of Greek and to mark the claim of science to be considered an independent branch of education. With these went a certain number of Conservatives, who hoped by throwing the scientific men this sop to stave off the proposal to render Greek optional for the ordinary Arts degree. Lastly, there were several who would have preferred to see this last course adopted and no distinct degree established, but who, not being able to get what they wanted, had to acquiesce in taking what they could get.

The liberality of a Fellow of All Souls' has enabled us to do something at once towards carrying out the scheme of travelling studentships in archeology, pending the decision of the Commissioners on the whole system. He has offered for this purpose 300l. a year for three years. It is now proposed, and by the time this appears in print the proposal will probably have passed Convocation, to advertise that a single studentship will be filled up for this purpose about six months hence. Candidates must be Bachelors of Arts of Oxford at least, and not over thirty years of age. The selection of the student, and the determination of his sphere of labour and of the conditions under which he is to work, will be entrusted to a small Board, consisting of Mr. Newton, of the British Museum, and two members of Convocation, to be nominated hereafter. There is every reason to expect a good supply of candidates, and if the experiment succeeds it should almost ensure the success of the whole scheme.

The steady increase in the number of matriculations during the last five or six years seems to have suggested to several colleges the advisability of enlarging their limits. Corpus, Merton, St. John's, and Magdalen are all said to be thinking of building new quadrangles. St. Edmund's and St. Mary's Hall are, I believe, to be absorbed by Queen's and Oriel respectively, while Balliol is anxious to lay its hands on New Inn Hall and Merton upon St. Alban's. Prudence, however, suggests the doubt whether the increase in numbers which has encouraged these schemes of extension is likely to continue. The Northern University, if it succeeds, the depression of trade in the country, and the possible diversion of our Indian students to University College, London, will all tend to keep our numbers stationary, even if they do not decline. Nor, it must be confessed, would it be desirable that our existing medley of small corporations should be merged in a few overgrown ones.

The death of the Rev. T. Short, Senior Fellow of Trinity, removes a genuine relic of old Oxford. His far-reaching memory, his wide acquaintance with notable men, his powers of conversation, and his unfailing geniality and courtesy were till very recently the delight and the wonder of younger men. Of late years he had naturally taken little part in college affairs, but he cordially approved the graceful act by which Trinity readmitted to a place in her ranks his old pupil Cardinal Newman.

P.

PALÆOGLOTTOLOGY, ETRUSCAN, &c.

FOLLOWING the communication on Akkad comes the subject of Etruscan and the allied languages.

It is not needless to go into the theories which have been advanced as to Etruscan, or into the present state of the inquiry. The determination of the language is with regard to the Etruscans the determination of the ethnology. There are many who favour the Aryan origin of the Etruscans even now.

Going at once to the point, I repeat that among the languages of the best cultured kingdoms of middle and west Africa will be found the affinities of the Etruscan, as of the Akkad, and farther of the Lydian, Carian, Phrygian, Thracian, Dacian, Prisco-Latin, and Prisco-Hellenic. To this family, as already said, belongs the Akkad, and to it I assign the Egyptian, Coptic, Ude, and Canaanite. Of living languages may be mentioned, as more or less akin, the Japanese, the Naga, the Georgian, the Kolarian, the Ugro-Tartar, the Pomo or probable language of the mound-builders, the Hidatsa, many North and South American languages, including those of Peru and Central America. There are likewise others.

To understand the state of language in antiquity we may form two pictures, one of the great Indo-European family as it now is, another of the existing African families. A Slav and a Celt cannot converse together; but we know the languages are akin, and in Russian or in Welsh we can recognize the most striking evidence of relationship to other Indo-European languages. So it is with the languages of Africa; the Mandenga cannot talk with the Pulo, but they belong to the same stock.

The Mopma and Bornu are languages very close to the Etruscan, and their grammars are calculated materially to assist the grammarian. As a general rule, the languages in which the first personal pronoun is formed by Mi, Ma mark those which belong to the family.

Among the populations pointed out by me are to be found the languages, the psychological affinities, the mythology and topography of the great epoch of ancient civilization which preceded the Semitic and the Aryan, and afforded the elements of their culture and their mythology.

One result of obtaining effective materials for the comparative philology is that the whole apparatus of argument is transformed. So long as we have a score words of Lydian which do not fit in with our scanty supplies of words in other lan-

grages, it is impossible to register extensive facts, and difficult even for those really competent to obtain safe results.

When we get a large mass of facts as the basis of comparison, not only can we compare our score words, but these illustrate the other materials. A matrix is obtained to which each type can be applied. In the case of Akkad, the relationship with Ugrian words, so far as it could be adopted, was of the greatest value, and I must again say, from further inquiry, that the determinations of meaning made by M. Lenormant are fully confirmed by the larger test. Thus, where he gives a secondary and remote meaning, say for a verb, we are able to recognize the same in Africa. In some cases we can ascertain the psychological cause.

As to Etruscan, most of the words described by the ancients and registered by Müller, Ellis, Deecke, Isaac Taylor, &c., are solved; and further, many mythological and legendary names, which again furnish words. As the investigation comes to be pursued in detail, there are, as I have more than once pointed out in my observations on Etruscan, considerable materials yet to be turned to account. There is also a reverse process to be applied to Akkad and Etruscan, namely, to take the variations of a syllable, and, having found them and their meaning in the African languages, to search for the same in Akkad, &c.

Coming to Lydian, the like testimony is to be given. The recorded words are collated with words of the same meaning in African, and falling into the same groups. Upon Lydian it may be remarked that it affords evidence of verbal mythology in legends founded on double meanings of words as of early antiquity.

There is not the smallest reason to doubt that Etruscan and Lydian are allied, as the ancient legend said, and as Mr. Dennis now maintains.

Phrygian belongs to the same class, and for this as for others my materials are now larger than those as yet recorded. To this are to be added its legendary relatives, Thracian, Carian, Scythian, and Dacian.

When we consider how notoriously corrupt classic manuscripts are, it is most remarkable to find how close and exact is the record of these words. On the other side may be repeated my own observation that the unwritten languages are to be found equally strictly recorded by the last missionary as Lydian or Phrygian was above two thousand years ago by the historian.

If in Africa the languages are now spoken by blacks, it is not to be supposed they necessarily originated with that race, and they are not confined to it, as they are spoken in America by brown populations and in Europe and Asia by white. It is probable that the solution will be found in a white centre in High Africa, from which sprung the earlier whites, as the true or western Aryans may have done from High Asia.

Upon a subject so vast there is much to be said, and much mere work to be done. It is not possible even here to record the many striking facts which carry conviction, or the modes in which the chains of evidence are interlocked. The mythology alone is wide enough to occupy any one. The mythology of those from whom the Hellenes borrowed it was of the type here described, and anything Aryan was subsequent. The mythology of Etruria and Rome was akin and non-Aryan. Neptune and Minerva bore the same names, but the other gods had names of the same meaning in the respective languages. The mythology of our fathers brought by them into this island was of the same classes, and resemblances observed by scholars are more than fanciful, for they cover identities.

HYDE CLARKE.

THE INTERNATIONAL LITERARY CONGRESS.

The International Literary Congress, which held its first meeting in England in the hall of the Society of Arts on Monday, originated last year in Paris, and it appears from its Report to number among its adherents a great many foreign men of letters, chiefly French. Among these there

is probably a fair proportion who intend to take a serious part in its labours, as distinguished from those merely ornamental names which are always easily to be procured for lists of councils and reception committees when the object in view is open to no objection. The great name of Victor Hugo figures at the head of its supporters in the character of "Président d'Honneur," and it appears that that illustrious poet and novelist has affixed his formal recommendation to a petition of the Society, besides putting forth from time to time professions of sympathy which, if not quite of the practical and business-like kind that commends itself most readily to the English mind, exhibit at least an enthusiastic interest in the wrongs of the literary class and in the aims of the movement. M. Jules Claretie, who is, we believe, now in London, has presented a report to the gathering in Paris upon the adaptation of literary works; and some Portuguese, Dutch, South American, and Spanish delegates have furnished memoirs advocating improvements in international copyright, which are all the more praiseworthy from the fact that very few authors in the countries they represent have suffered anything from piratical reproduction abroad.

The first meeting at the Society of Arts was presided over by M. Edmond About, who has worked most zealously to put copyright on a sound footing, and has done more than any one else to make the Congress a success, but it was unfortunately not attended by any considerable number of English authors. The Reception Committee, of which Mr. Blanchard Jerrold is the Chairman, consists, it is true, entirely of English men of letters, including Mr. Tennyson, Mr. Jenkins, M.P., Mr. Froude, Mr. Anthony Trollope, Mr. R. H. Horne, Dr. Charles Mackay, Mr. Ewing Ritchie, Mr. Minto, and others. Miss Braddon has also courageously come forward on behalf of her sex engaged in literary pursuits. Of this Committee, however, the most influential, as is too commonly the case, seem to afford but a nominal countenance to the proceedings. The hall of the Society of Arts furnishes a convenient and a central point for a gathering of this kind; and the hour fixed for the inauguration of the proceedings was no less favourable. But English authors, with one or two exceptions, were not there, and the speeches which were delivered came almost entirely from the lips of foreign delegates, whose rather lofty style of oratory seemed as little to the taste, as their curiously perverse French accent was painful to the ears, of the audience. These grounds of discouragement, however, need not be taken too much to heart. Presuming, as we are bound to do, that Mr. Blanchard Jerrold, who appears to be the practical controller of the movement, has invited, as was his duty, all English public men, authors, and journalists who are known to have taken an interest in copyright questions and to be well informed on subjects of that kind, the feeble support which his appeal has received is discreditable, not to him, but to the class whose many and admitted grievances he is generously labouring to remedy. The truth is that movements in favour of reform of any kind are in their beginning almost always in reality dependent upon a few energetic persons. If the Congress arrives at a distinct conception both of the evils it desires to cure and of the mode by which it purposes to deal with them, some practical recompense may yet be found for those little distresses of the passage across the Channel which M. F. Thomas so eloquently depicted. For this purpose, however, it will be necessary to set resolutely to work to formulate what may be called the English programme of the Congress. It is above all desirable—that this does not seem yet to have occurred to the Committee—that the recent Report of our Royal Commission should be taken as the point of departure, so far, at least, as it may be thought prudent to depart from recommendations which are in the main valuable and sound.

Some exceedingly eloquent speeches have been

delivered during the sittings of the Congress, and in one of the reports of the meetings we find a reference to "occasional cheers of assent as the sacred right of property in works of different kinds was energetically asserted." All this is very well, and so is the invitation to a dinner at the Mansion House, which, if we may interpret literally Mr. Jerrold's words, the Lord Mayor was induced to send by the dexterously apt quotation of a line of "a countryman of Victor Hugo"—

Tout se fait en dinant dans le siècle où nous sommes.

Nor can any serious objection be made to the proposal of Mr. Flower, the energetic Mayor of Stratford-on-Avon, to receive the gentlemen taking part in the Congress, whom he not unnaturally assumes to be composed of "contemporary poets, novelists, and dramatists," at some place "near the house in which the immortal poet first saw the light, and the grave in which his remains repose." But it should be borne in mind that the drawing of a scheme for legal reforms and improvements in international relations is not, after all, one of those things "qui se font en dinant." We may go further, and say that it is not an end to be attained by resolutions in favour of this or that clause passed by acclamation or otherwise. The Committee should seize the opportunity of delegating to some practical legal mind among their number the business of preparing in concise form a statement of the nature of the changes which they desire to press upon our Government for the common good of authors here and abroad; for the great universal objects of the Congress are best directed from its central seat. Having done this, and obtained the sanction of a full meeting, it is equally obvious that they should by some formal step proceed to impress their views upon our leading statesmen, above all upon Lord Beaconsfield, who, though he might possibly exhibit impatience under "occasional energetic assertions" of "a sacred right of property in works of different kinds," has shown a marked sympathy with authors' grievances. The project, of which so much has been heard in the Congress, for combining with this movement for reform in international relations an extensive machinery for making arrangements with publishers on behalf of authors at home and abroad, seems to be likely to absorb somewhat prematurely time and energies that are needed for more important and more urgent objects.

Literary Gossip.

THE selection from the letters of Charles Dickens which Miss Hogarth and Miss Dickens are preparing was to have seen the light in the spring, but the publication of the work has been unavoidably delayed. We are, however, now in a position to state that the book will be out some time in the autumn—at any rate before Christmas.

WE understand that a movement is in progress for establishing a Society of English Literature, which is designed to occupy the place in this country which is occupied by the Société des Gens de Lettres in France, and by similar bodies in Austria, Belgium, and Germany. This project is an outcome of the meetings of the International Literary Congress which have been held this week.

THE growing interest in Heine, and the favourable reception accorded to the volume of selections under the title of 'Wit, Wisdom, and Pathos of Heine,' recently published, have induced Mr. Snodgrass to proceed to the translation of some of the complete works, which it is proposed to publish in volumes of convenient and not too bulky form. The series will probably commence with the 'Reisebilder,' or with one of the books 'On Germany.'

THE fifth volume of Mr. Foley's 'Records of the English Province' is in the binder's hands. It is a double volume of upwards of one thousand pages. Mr. Foley's last volume came out less than a year ago. Is there another man in England who produces three closely printed octavo pages every day of his life, and those pages involving a wonderful amount of real research?

COUNT NOER (Prince Frederick of Schleswig-Holstein) has now in the press the 'Life of Akbar,' upon which he has been occupied for several years. The work will shortly appear in German, but it is to be hoped that an English translation may follow before long.

THE following have just been elected members of the Roxburghe Club: Lord Zouche, Mr. Arthur James Balfour, M.P., Mr. John Malcolm of Poltalloch, Mr. Robert Amadeus Heath (Baron Heath of the Kingdom of Italy), and Mr. William Aldis Wright (Bursar of Trinity College, Cambridge).

THE forthcoming part of the *Journal of the British Archaeological Association* will contain, among other articles, the following:—'Roman Roads in Cambridgeshire and Norfolk,' by Mr. T. Morgan, F.S.A.; 'St. Guthlac's Cell,' with a plan of the now destroyed hermitage, hitherto unknown, by Canon Moore, F.S.A.; 'Castor Church,' by the Rev. J. J. Beresford; 'Olden Money Bags,' by Mr. H. S. Cuming; 'Recent Roman Remains from Canterbury,' by Mr. J. Brent, F.S.A.; 'Traces of the Romans and Saxons in the Isle of Ely,' by Mr. S. H. Miller; 'Castle Acre Priory,' by Mr. E. P. L. Brock, with a new plan by Mr. E. P. Wilkins; 'Restormel Castle,' by Dr. T. Q. Couch; 'Notes on the History of Stamford,' by the Rev. Chas. Nevinson; and 'A Roman Inscription at Bath,' by Prebendary Scarth, F.S.A.

WE are glad to hear that Prof. Masson has now put into the hands of Messrs. Macmillan & Co. the MS. of the sixth and concluding volume of his 'Life of Milton in connexion with the History of his Time.' It is divided into four books, whose contents are as follows:—Bk. I. ch. I., "The Year of the Restoration, 1660-1661"; ch. ii., "Milton through the Year of the Restoration." Bk. II. ch. i., "The Clarendon Administration, May, 1661-August, 1667"; ch. ii., "Davenant's Revived Laureateship, or the First Seven Years of the Literature of the Restoration"; ch. iii., "Milton's Life from 1661 to 1667: 'Paradise Lost.'" Bk. III. ch. i., "English Politics and Literature from 1667 to 1674"; ch. ii., "Last Seven Years of Milton's Life." Bk. IV., "Posthumous Miltoniana."

IN the list of persons on whom honorary degrees will be conferred at Oxford next week, we find the name of the celebrated Russian author, Ivan Tourguénief. If we are not mistaken he will be the only foreigner amongst the distinguished writers, Mr. Ruskin, Mr. William F. Skene, and others, to whom a degree will be given. M. Tourguénief is already an honorary doctor of the University of Kharkov.

MESSRS. WILLIAMS & NORGATE will publish in a few days the first volume of the *Vinayapitakam*, one of the principal Buddhist Holy Scriptures in the Pali language, edited by Dr. H. Oldenberg, of Berlin. The five works belonging to this collection (*Parajikam*, *Pacit-*

tiyam, *Mahavagga*, *Cullavagga*, *Parivara*) are among the Pali works which, from an historical point of view, are most deserving of the attention of Oriental scholars. They contain, especially the *Mahavagga*, important materials for the critical investigation of the story of Buddha's life. The *Cullavagga* contains, as far as is at present known, the most ancient accounts of the first two Buddhist convocations. The five works together comprehend a complete system of ecclesiastical ordinances which were produced at the very beginning of Buddhism. The Pali text is printed in English letters without any addition, except a selection of various readings, arising from the differences of the Sinhalese and Burmese MSS., and an index. The work will consist of five volumes corresponding to the five divisions of the *Vinayapitakam* as above mentioned. The Royal Academy of Berlin and H.M.'s Secretary of State for India have promised assistance, and the first volume, containing the *Mahavagga*, with an introduction, is now ready, and the whole work will be completed in two or three years. The publication has been recommended by Prof. E. B. Cowell, Prof. Max Müller, Prof. Monier Williams, Prof. Weber, of Berlin, and Prof. W. D. Whitney, of Yale College.

MESSRS. WILLIAMS & NORGATE will also publish in the course of this year the *Dipavamsa*, edited in Pali, with an English translation, by Dr. Oldenberg. The *Dipavamsa* is the most ancient historical work of the Ceylonese; it contains an account of the ecclesiastical history of the Buddhist church, of the conversion of the Ceylonese to the Buddhist faith, and of the ancient history of Ceylon. The Pali text of the *Dipavamsa* will be accompanied by an English translation, and form an octavo volume of about two hundred pages.

MR. ASA PACKER, President of the Lehigh Valley Railway Company, died at his residence in Philadelphia on the night of May 17th. Asa Packer's claim to a notice in our columns is that he founded the Lehigh University. He gave an extensive tract of land at South Bethlehem, upon which he erected a large and elegant building, and that the tuition might be free he endowed the institution with 500,000 dollars.

THE following new volumes have been arranged for in Messrs. Macmillan & Co.'s Classical Series, viz., 'The Lives of Suetonius,' selected and edited by Mr. H. F. Bramwell, B.A., Junior Student of Christchurch, Oxford, and Craven University Scholar; Homer's 'Odyssey,' books xxi.-xxiv., edited by Mr. S. G. Hamilton, B.A., Fellow of Hertford College, Oxford; and 'The Memorabilia of Xenophon,' edited by Mr. A. R. Cluer, B.A., Balliol College, Oxford.

PROF. JULIUS ZUPITZA, of Berlin, will spend his vacation in England, where he will collate the MSS. of *Ælfric's Grammar* at the Durham Cathedral Library and at All Souls' College, Oxford.

THE project of erecting a monumental statue in Edinburgh to John Knox has been revived, and a committee is being formed. The late Mr. David Laing, who prepared an excellent edition of the Reformer's works, bequeathed 100/- for this purpose, and shortly before his death initiated a movement of which the present may be regarded as a continuation.

THE Tannahill anniversary *fest* held on Gleniffer Braes, near Paisley, is assuming gigantic proportions. About 20,000 persons, from all parts of Scotland, were present on Saturday last. In the Tannahill Choir there were nearly 500 voices. It may be mentioned that the local Burns Club has undertaken the collection and publication of the fugitive poems and essays of the minor bards of Paisley.

THE indefatigable Secretary of the Cambridge Antiquarian and Philological Societies, the Rev. S. S. Lewis, has just been elected a Fellow of the Archaeological Society at Athens, and a foreign corresponding member of the Numismatic and Antiquarian Society of Philadelphia.

A VOLUME consisting of the best stories from Spenser's 'Faerie Queen,' adapted for children by Miss Mary E. Christie, will shortly be published. Miss Christie is a daughter of the late Mr. W. D. Christie, C.B., well known by his literary labours, and a contributor to this journal.

A MONUMENT in memory of the late Canon Raines, erected in the churchyard at Milnrow, of which place he was vicar for a long period, has just been unveiled. It is understood that a memorial window will be placed in the church by the family of the deceased gentleman.

MR. JOHN J. SHILLINGLAW is preparing a memoir of Flinders the Navigator, from original sources.

MISS FRANCES RIDLEY HAVERGAL died at Swansea on the 3rd inst. Miss Havergal was the author of (amongst other works) 'The Ministry of Song,' 'Loyal Responses,' and 'Under the Surface.' The death is also announced of the Rev. W. Leeke, author of the 'History of Lord Seaton's Regiment at the Battle of Waterloo.'

THE author of 'Gamle Norge, Rambles and Scrambles in Norway,' Mr. Pritchett, is writing a similar book on Holland.

AMONG new French books are 'Mes Haines, Causeries Littéraires et Artistiques,' nouvelle édition augmentée de 'Mon Salon' (1866) et de 'Ed. Manet,' étude bibliographique et critique, by M. Émile Zola; 'Théophile Gautier, Entretiens, Souvenirs, et Correspondances,' by Émile Bergerat, with a preface by M. E. de Goncourt, and an etching by Félix Bracquemond; the Comedies of Théodore de Banville—'Le Feuilleton d'Aristophane,' 'Le Beau Léandre,' 'Le Cousin du Roi,' 'Diane au Bois,' 'Les Fourberies de Nénette,' 'La Pomme,' 'Florise,' 'Deidamia,' 'La Perle'; 'L'Empoisonneuse,' by Pierre Ninous; 'Le Roman d'une Dame d'Honneur (Second Empire),' by Maxime Rude; 'Une Femme entre Deux Crimes—Marthe et Madeleine,' by the Countess Dash; 'L'Étincelle,' comédie en un acte, by Édouard Pailleron; 'Delburg & Cie,' by E. Texier and C. le Senne, and 'Une Famille Noble sous la Terreur,' by Alexandrine des Echerolles. At the end of the year will be published 'L'Égypte, première partie Alexandrie et le Caire,' translated from the German of Ebers by M. Maspero.

THE death is announced, on the 27th of May, at Stockholm, of Dr. Abraham Peter Cronholm, Professor of History at the Uni-

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versity of Lund, and author of many valuable historical works. He had nearly completed his seventieth year.

By a slip of the pen last week we gave the 10th as the date of the Savage Club dinner, instead of the 14th (to-night). M. About hopes to be present.

SCIENCE

The Pathology of Mind. By Henry Maudsley, M.D. (Macmillan & Co.)

To say of a work on madness that it is interesting and attractive throughout is perhaps to give the kind of praise which every intending reader would least expect. Yet Dr. Maudsley's lucid style, great command of literary expression, and wealth of illustrative power have made this very solid volume not only readable but thoroughly interesting and attractive. Unlike most books of its class, it is a consistent whole rather than a mere collection of scattered facts. It must be read through from beginning to end in order to understand its scope and plan; but it can be read through almost as easily as a novel or a volume of travels. Dr. Maudsley takes such pains to keep alive the attention of his reader, to put every part of the subject in the freshest and most graphic light, to make clear what is obscure by the apt analogy of familiar facts, that even those who are little accustomed to psychological discussion can follow his argument with no perceptible strain upon their receptive powers. He expands almost to diffuseness, but this very expansion never strikes the mind as tedious or prolix, for it permits the reader to grasp each point in full detail, to view each leading principle from every side, and so to assimilate it thoroughly before he passes on to consider the succeeding links of the chain. In short, the literary execution belongs to that high order which makes the reader learn and remember without conscious effort on his own part.

From the scientific point of view, 'The Pathology of Mind' contains comparatively little new matter, though it abounds in new and striking modes of regarding well-known facts. The present volume includes some fresh introductory chapters on Sleep and Dreaming and on Hypnotism, Somnambulism, and allied states, which help to throw much light upon the nature of those abnormal mental functions constituting insanity. The author clearly shows the analogy between dreams and madness, and the similar manner in which both are affected by the character and previous mental experience of the individual, by the passing impressions on the senses, by organic states of body, by the conditions of circulation in the brain, and by the tone of the nervous system. A dream may, in fact, be regarded as a brief exhibition of the same abnormal mental activity, out of proper relation to surrounding objective circumstances, which in a waking state we call insanity. In both cases the ideas and beliefs aroused in the mind have no corresponding objective realities; and in both cases, if external impressions are perceived at all, as they often are in dreams, they are distorted so as to suit the morbid train of consciousness. Thus the dreamer works in the noises or touches which he experiences, as part of the fabric of his

dream; while the madman sees in friends or attendants the jeering demons suggested by his distorted fancy. Above all, the two modes of activity are alike in this, that the emotional or purely internal element of consciousness predominates over the sensational and intellectual element, giving a colour of its own to all the suggestions which reach it from the outer world.

From the comparatively normal abnormality of healthy dreams, Dr. Maudsley passes on to the essentially morbid developments of hypnotism and somnambulism, which present several closer points of resemblance to actual insanity. The so-called clairvoyant, who feels, thinks, and does whatever is suggested to him by the mesmerist, obviously labours under temporary delusions exactly analogous to those of the madman. "If he is assured that simple water is some bitter and nauseating mixture, he spits it out with grimaces of disgust when he attempts to swallow it; if he is assured that what is offered to him is sweet and pleasant, though it is bitter as wormwood, he smacks his lips as if he had tasted something pleasant." Here we see the natural evidence of the senses kept in abeyance and defeated by the false activity of the intellectual mechanism. In fact, we might shortly sum up the common point in the delusions of dreaming, hypnotism, somnambulism, and insanity, by saying that the regular function of the external sense-organs is overborne and distorted by the disordered function of the higher nervous centres. The case of the man Fraser, "a pale and dejected-looking person of nervous temperament," tried and acquitted at Glasgow last year, who dashed the head of his child against the wall in a somnambulist frenzy, under the delusion that he had seized a wild beast, shows the intimate connexion between ordinary nightmare, somnambulism, and the worst forms of acute mania. It is impossible to read these luminous introductory chapters without feeling how untenable is the ordinary view of mental derangement as a specific morbid entity. Every gradation may be found between healthy thought or action in response to an external stimulus and the most disordered intellectual and emotional activity of the wildest madman.

Three chapters on the Causation and Prevention of Insanity take us more directly into the region of mental pathology. Two of them treat the subject from the "etiological" standpoint, and go back to the original predisposing causes of nervous disease in the individual or his ancestry. They trace the roots of failing mental health to a bad hereditary constitution, the heirloom of vice, intemperance, selfish habits, or excessive strain in previous generations; or to consanguineous marriages; or to unfavourable conditions of life, arising from many separate influences. This portion of Dr. Maudsley's work is most healthy reading, for it exhibits insanity, on the average of instances, as the outcome of an anti-social tendency; and it sets forth as the best preventative, where predisposition exists, a life of wholesome and varied intercourse with one's fellow-men—a widening of sympathy and interest such as may prevent the purely selfish, personal, and narrowly emotional element of mind from gaining the upper hand. Madness being at bottom a perversion of the "life of relation," its prevention can only be compassed by sound

relations with the social world around; while its climax will be accelerated by all gratifications of a self-centred or restricted family feeling. The third of the chapters on causation deals with the proximate or immediate causes of insanity, such as originally defective organization of brain, quantity and quality of blood-supply, excessive mental activity, injuries or diseases of the nervous system, and other accidental incidents which may give rise to aberration in the special temperament presupposed by the preceding argument. But it is shown that these ultimate links in the chain of causation are really rather the occasions for the exhibition of the insane idiosyncrasy than the causes properly so called. If we wish to discover the true origin of the disease in any particular case, we must seek far deeper down in the furthest recesses of character, past history, and hereditary endowments.

The remainder of the book is chiefly taken up with descriptive pathology. The symptomatology of insanity is set forth on the lines indicated by Esquirol; and a classification is given of the prominent divisions into "melancholia," "mania," "dementia," "ementia," and the other recognized varieties, much improved, however, by the author's own logical mode of treatment, which produces a systematic scheme of considerable interest. A discussion follows on the clinical groups under which mental disease may be conveniently but empirically distributed; and the volume closes with chapters on the "Morbid Anatomy of Mental Derangement" and on the "Treatment of Mental Disorders." The whole argument thus forms a connected thread, every line of which may be read with pleasure and profit, while the general character of the work, though not lacking in true scientific interest, is far more popular than the title would lead us to suppose.

Dr. Maudsley's faults are those which his readers have been taught by his previous productions to expect. References in foot-notes to the authorities for his statements do not occur so often as might be desired; nor is there always due acknowledgment of obligations to earlier or contemporary writers. The author has not infrequently the air of propounding an original theory of his own when he is really restating an idea of Schroeder Van der Kolk or Mr. Herbert Spencer. A certain shadowy vagueness also comes over the style when positive neurological facts are under discussion; but this is perhaps not only allowable but commendable in our present ignorance of the real mode of action in the higher nervous centres. It is better to deal in safe generalities than to put forward as known facts what are in reality mere unverified hypotheses. Finally, Dr. Maudsley goes continually out of his way to display his religious heterodoxy. A received opinion in matters of faith is for him an object of positive aversion. He can never avoid a flying shot at miracles, saints, and martyrs. This aggressive and dogmatically anti-dogmatic spirit will detract much from the value of his work in the eyes of many, while it will add nothing to its cogency even in the eyes of those who most agree with him upon such collateral issues. But in spite of many minor faults in matter, and a few in manner, 'The Pathology of Mind' may now be placed high up in the rank of earnest modern endeavours to give to psychology its proper position among the biological sciences.

Consumption. By Peter Gowan, M.D. (Churchill.) Dr. GOWAN writes on the nature, symptoms, causes, prevention, curability, and treatment of consumption, and addresses himself both to the medical profession and to the general public; to the one class specially in what he has to say as to the causes of consumption, to the other apparently as to its curability. These, indeed, are the only two points which give his book any special character, and it is a disappointment to find no indications of research such as would give the writer a claim to speak with authority on either of them. He follows Dr. Brehmer in his belief that consumption depends upon, or is closely connected with, defective nutrition and inefficient action of the heart, and complains that this theory has in England been treated with neglect; but his arguments in its favour are some of them by no means calculated to rescue it from such neglect, and he has made no attempt to supply what is really wanting—an extended series of exact observations bearing on the point. With regard also to the curability of consumption, he omits to supply any details of observed facts as to the extent of disease that may be curable, and until he has done this it must be considered a very bold statement to say that consumption is generally susceptible of a complete cure as almost any other disease which is characterized by inflammation and ulceration. If the late physician to His Majesty the King of Siam has found the above to be certainly true in that country, he must have much of equal interest to tell us about his medical experience there.

The Chemistry of Common Life. By the late James F. W. Johnston. Revised and brought down to the Present Time by Arthur Herbert Church. (Blackwood & Sons.)

PROF. JOHNSTON, of Durham, wrote and published 'The Chemistry of Common Life' twenty-five years since. This book was very exact, and at the same time exceedingly interesting; it consequently attracted a large number of readers, and remained for many years one of the most popular examples of the scientific literature of the day. Since the Great Exhibition of 1851—shortly after which this book made its appearance—the advance of chemical knowledge has been rapid, and the applications of chemistry to the arts, manufactures, and to all the necessities of common life, have been of the most varied kind, and as useful as they have been extensive. Consequently, although much of that which was written by Prof. Johnston remains as valuable as it ever was, so numerous have been the new discoveries, which have greatly improved the conditions of common life, that a considerable extension of the original work had become a necessity, which has been made with great judgment by the present editor. Mr. Church informs us that he has had the opportunity of consulting Prof. Johnston's private and corrected copy of this book, in which he had recorded many fresh details for his volume, and that he "was able not only to incorporate with his revision some really valuable matter which he had gathered, but to learn the kind of additions which he contemplated." The established reputation of this volume is not merely maintained, but its value is considerably increased by the care with which every subject has been posted up to the date of publication.

A Manual of Organic Chemistry. By Hugh Clemons. (Blackie & Sons.)

In bulk small, in matter excellent, in style extremely defective—these are the leading characteristics of Mr. Clemons's text-book. It is a work primarily intended for the use of students who are preparing for the examinations of the Science and Art Department, but it will no doubt be also useful to other students who are anxious to learn something about organic chemistry without appealing to our larger treatises. It contains a great deal of well selected matter pressed into moderate compass, and the copious answers to examination questions at the end of the book will bring down upon the author's head a blessing from many an

embarrassed student. Much of the matter in this work has already appeared in serial form, and there is consequently the less excuse for those crudities of literary composition which so glaringly mar the book.

THE ROYAL OBSERVATORY, GREENWICH.

LAST Saturday being the first Saturday in June, a goodly company of astronomers found their way, as usual, to the Royal Observatory, Greenwich; the official visitation of that time-honoured institution was duly held, and we have before us the accustomed Report of the Astronomer-Royal to the Board of Visitors. In looking over such documents one sometimes turns instinctively to the end first, and the last paragraph of that in question leads more naturally than any other to the few remarks which we think may be of interest to our readers in connexion with this summary of a year's work. It runs thus:—

"The general tendency of these considerations is to increase the annual expenses of the Observatory. And so it has been almost continuously for the last forty-two years. The annual ordinary expenses are now between two and a half and three times as great as in my first years at the Royal Observatory. I would fain flatter myself that the value of its results has increased in a greater degree."

Thus invited, as it were, to do so, we turn to the first annual Report, issued by Prof. Airy in June, 1836. A comparison of its four pages with the varied contents of the twenty-one pages placed before the scientific public in June, 1879, at once shows the immense addition made in the interval to the labours, all carried on systematically, and with a view to definite scientific objects, at the Royal Observatory.

No sooner had Sir George Airy been appointed than he at once took steps to have regular magnetic observations made at the Observatory, and an additional area was accordingly taken in from the park in 1837, and the Magnetic Observatory erected on it in the spring of 1838. For forty years have these observations been carried on, and the importance and scientific value of their diligent and unbroken prosecution is becoming almost daily more evident. Their connexion with astronomical phenomena, at first only suspected, has become a matter of certainty, and it may be interesting to quote the Astronomer-Royal's language in p. 15 of the present Report:—"The annual curves of diurnal inequality are now complete for the period of thirty-six years, from 1836 to 1876; and from the great length of this series of observations, all made on the same system and with similar instruments, most important inferences may be drawn, both as to the laws of diurnal inequality in general, and its changes in different years and seasons, and as to the connexion between magnetic phenomena and sun-spots. These annual curves show a well-marked change in close correspondence with the number of sun-spots. About the epoch of maximum of sun-spots they are large and nearly circular, having the same character as the curves for the summer months, whilst about the time of sun-spot minimum they are small and lemniscate-shaped, with a striking resemblance to the curves for the winter months."

In 1847 another great addition was made to the Observatory curriculum, strictly of an astronomical character, in the erection of the altazimuth instrument, which has not only doubled the whole number of observations of the Moon (the knowledge of the laws of the motion of which was a special purpose of the original foundation of the Observatory), but enabled a very considerable number to be made in a part of the Moon's orbit (we mean, of course, that near conjunction) when meridian observation is quite impracticable. This result, however, could only be gained by a large expenditure of night-watching, and a great amount of laborious subsequent calculation.

In 1854 galvanic registration of transits was introduced; more accurate observations were thus made both in and out of the meridian; but that and the other applications of electricity to the time

department made necessary many appliances, the regular use of which called for much labour and constant attention.

The great equatoreal was constructed between 1856 and 1860, the first suggestion of its erection being made by the Astronomer-Royal in October, 1855, the object-glass being furnished by Messrs. Merz in the summer of 1857, and observations being commenced in 1860 with that of the solar eclipse of July 18th in that year. Mars, with accompanying stars, was well observed at the favourable opposition of 1862, and a considerable number of casual phenomena of various kinds have been observed with this fine instrument. But the staff of the Observatory has not been sufficient to use it in making extensive series of differential observations. Since the growth of spectroscopy, the great equatoreal has been advantageously used in the examination of the spectra of stars, of parts of the Sun, and of some comets. The development of this new engine of astronomical research, carrying the keen of the astronomer into matters previously beyond it, led a few years ago to the formation of a further department of the Royal Observatory—the Spectroscopic and Photographic. For the latter section an excellent photo-heliograph was planted in the south grounds in 1875, and continuous observation of the sun-spots by taking of sun-pictures has since formed part of the regular work at the Observatory. As bearing on the present protracted minimum of solar spots, it may be mentioned that we are told in this Report that photographs of the Sun had been taken on 150 days in the year embraced by it (ending on May 21st last) and that there was a complete absence of spots on 121 days out of the 150. In reference to the spectroscopic section, we may state that "the single-prism spectroscope is occasionally used in cases when small dispersion is desired, but for all other observations Mr. Christie's half-prism spectroscope only is now in use." It was found necessary for convenient application of this to the great equatoreal to shift the telescope-tube longitudinally thirty inches in its cradle, bringing the eye-end nearer to the centre, and allowing more room between it and the floor.

Whatever additional works have been introduced into the Royal Observatory, all previous ones have continued to be carried on as unremittingly as before. The frequent cloudy weather, however, of the last twelve months (especially that since the commencement of 1879) has considerably decreased the usual number of lunar and other observations. The Astronomer-Royal mentions as a remarkable instance of this, that no observation of the Moon on the meridian could be made during the long period of more than seven weeks between January 8th and March 1st; and that for an interval of eleven days neither Sun nor stars were visible, notwithstanding the strictness of the watch kept up for them.

Sir George Airy again gives us a few words on the progress he has made with his Numerical Lunar Theory and on that made by Capt. (now Major) Tupman in what remains to be done with the observations of the Transit of Venus in 1874; this being now chiefly the putting "the reports and calculations into a shape adapted to eventual printing of the account of the whole enterprise." With regard to the next transit of the planet, in 1882, "the general impression," he tells us, "appears to be that it will be best to confine our observations to simple telescopic observations or micrometer observations at ingress and egress, if possible at places whose longitudes are known."

A survey of the great and successive extensions of the sphere of the Greenwich operations will, we imagine, lead to the endorsement of the view of their value expressed as a hope by the Astronomer-Royal in the last paragraph of his Report, which we quoted at the outset of these brief remarks. In contemplating the mass of solid work which has through so long a course of years been executed at our national Observatory, we are forcibly reminded of the words of Delambre at the end of his 'Histoire de l'Astronomie Moderne,' where, after pointing out the somewhat exaggerated estimate

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which had been formed of the works of Dominique Cassini, the first Director (and the father, grandfather, and great-grandfather of the second, third, and fourth) of the Royal Observatory of Paris, he says, "Mais réservons dans notre estime une place pour des travaux et des découvertes moins brillantes peut-être, mais d'une utilité plus grande et plus durable, et qui prouvent au moins autant de sagacité."

NOTES FROM NAPLES.

Naples, June 5, 1879.

THOUGH the telegraph must needs anticipate all, or nearly all, that any ordinary correspondent can send, still some incidents may be omitted which will interest your readers. Etna has for some time been in a shaky state, frightening the neighbourhood by its rumblings and heavings, but it was not before May 26th that any decided demonstration was made. Then it was that several violent shocks were felt, and that two craters were opened on the side towards the north-west. Lava was sent forth in abundance, preceded by those fearful roarings which can scarcely be imagined by those who have never heard them. A shower of fine ashes followed. The eruption ceased for the night, only to begin again the next morning with increased fury. The sky was darkened by clouds of smoke and ashes. Three columns were seen to rise into the air, and whilst the lava poured down in several directions, nothing was heard in the surrounding darkness but the deep bellowing of the mountain. The terrors of the scene I can fully realize after what I witnessed at the eruption of Vesuvius in 1872 and many other previous eruptions, so that any attempt at describing what is now passing near Etna will not be considered as exaggerated. Since the commencement of the eruption the lava has been pursuing its course with ever-increasing velocity as the propelling power increases, though according to the ground which it traversed, whether the mountain side or the plain, there were and are different degrees of velocity. If you have never witnessed such a spectacle, do not imagine that streams of liquid fire are flowing down, but rather picture to yourself a huge mountain of scoria, ever rising in height and spreading out on either side, advancing inexorably by the aid of some unseen power. At every step forward tons of blackened scoria roll down revealing the fires beneath, for it is only the surface of the mountain that has been blackened by exposure. And now it has destroyed several townships. Muvio is destroyed, and Casella is threatened. The bridge of Pisciaro, lately erected, is ruined, and all intercourse with Randazzo and Bronte is cut off. The monster has entered, too, the Alcantara, an immense damage to the surrounding lands, the greater as the summer heats are already upon us. The havoc already committed is incalculable, and what and when will be the end of all no one can venture to say. There are, however, terrible precedents in the history of Etna which would lead one to fear even greater destruction. In 1169 there was one which covered at a rough calculation eighteen miles of ground. It was full one hundred feet in depth, and buried a great portion of Catania, where still remain vast masses of lava to testify to what then happened. The eruption of 1183 destroyed 15,000 persons; that of 1669 destroyed 20,000 lives; and that of 1693 60,000. The last eruption took place in 1853, but it was of little importance. H. W.

GEOGRAPHICAL NOTES.

MR. KEITH JOHNSTON, owing to the exceptionally heavy rains, which caused all the rivers to swell, has been compelled to postpone his departure for the interior. On May 2nd he was still at Zanzibar.

We learn from *L'Exploratore* that the Italian travellers Cecchi and Chiarini have fallen into the hands of the Gallas, and are being detained at Juma Abugifar, in Kufa. King Menelik of Shoa is about to send one of his generals in search of them.

The Geographical Society of Marseilles has

received interesting communications from Zanzibar, dated May 2nd. The Abbé Debaize had arrived at Ujiji on April 2nd, and was about to embark for the northern end of the lake, where he proposed to establish a dépôt, to be left in the charge of some trustworthy servants. His remaining stores the Abbé proposes to convey to the confluence of the Arawimi and the Congo. These two bases of supply, the Abbé thinks, would facilitate an exploration of the country between the Congo, the Tanganyika, and the southern extremity of the Muta Nzige.

Messrs. Cambier and Dutrieux, of the Belgian expedition, remain at Tabora, the capital of Unyanyembe, suffering occasionally from fever. Mr. Stanley left Zanzibar in his steam-launch on April 26th, on a visit to Dar es Salam. He expected to be back on May 5th.

The *Revue de Géographie* publishes a map of the Russian coast of the Japan Sea, based upon surveys made by Capt. L. Bolshef, of the Topographical Corps.

'Where's Where?' by E. A. Copleston (Bristol, Arrowsmith), contains a concise gazetteer of the county of Somerset, together with a mass of miscellaneous information, only in part relating to the county, and very unskillfully arranged. The author would have done better had he confined himself to the production of a gazetteer and directory of his native county. His work, in its existing form, will prove of very little use. Who, for instance, would think of referring to a county gazetteer for information on the Local Government Board at Whitehall or on postal matters?

We have received the first volume of E. von Hesse-Wartegg's 'Nord Amerika, seine Städte und Naturwunder sein Land und seine Leute' (Leipzig, Weigel). It is a popular description of the United States, based upon personal experience, with contributions by Bret Harte, the late Bayard Taylor, Udo Brachvogel, Charles Nordhoff, and others. The illustrations are numerous, appropriate, and well executed. The volume now before us deals with the Eastern States. We shall recur to the subject on the completion of the work.

Dr. G. R. Credner's 'Die Deltas, ihre Morphologie, Geographische Verbreitung, und Entstehungs-Bedingungen,' published as a supplement to Petermann's 'Mittheilungen,' deals in an able and exhaustive manner with one of the most interesting problems of physical geography. The author describes the principal deltas of the world, and then discusses the conditions which are essential to their formation. The velocity of a river, the quantity of sediment held in suspension and carried down towards the sea, the depth of the sea, and the mechanical action of coast currents, he looks upon as being of local importance only, whilst a secular upheaval of the land will result in the formation of a delta, even though all other circumstances should be unfavourable. On the other hand, a subsidence of the land will prevent the formation of deltas, put a stop to the growth of those already in existence, and even destroy them. In the case of lake-deltas analogous results are produced by a sinking or rise of the lake-level. The essay is illustrated with numerous maps and plans.

John Heywood's 'British Empire Atlas' (Manchester) contains thirty-seven maps of British colonies, which are badly selected and indifferently drawn. Whilst such vast territories as British India, Canada, or Southern Africa are shown on a scale altogether inadequate, we are presented with large maps of comparatively insignificant islands.

SOCIETIES.

GEOGRAPHICAL.—June 9.—Right Hon. the Earl of Northbrook, President, in the chair.—The following gentlemen were elected Fellows: Capt. W. M'Clintock, Messrs. G. L. Ansted, F. C. D. Haggard, T. Harris, L. Hart, R. Kell, J. W. Laing, E. W. Lewis, V. E. Old, J. Paddon, E. Rummel, and C. Williams.—The lecture read was 'On the Origin of the Flora of the European Alps,' by Mr. J. Ball.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—June 4.—Mr. S. Cuming in the chair.—It was announced that Lord Waveney had been elected President for the year, and that the Congress had been fixed to commence on the 11th of August at Great Yarmouth, ending at Norwich on the 20th.

—A large number of antiquities were exhibited, including some interesting Roman remains from Southwark by Mr. Way, a gilt crucifix discovered in the City by the Rev. S. M. Mayhew, and a perfect Norman jug from Cheapside by Mr. L. Brock. It was ornamented by bold diagonal lines and flowers laid on in slip.—The first paper was by the Chairman, who described one of the figures on a richly embroidered chasuble of the close of the fifteenth century, found in 1825 in a walled-up crypt beneath Warrington Church. The figure represented "St." Thomas, Earl of Lancaster, beheaded at Pontefract 1322, after being taken prisoner by the Royalists. He is represented in armour of the period and with a battle-axe. In the northern counties he was considered to be a martyr to the public cause and was called a saint, pilgrimages were made to the hill on which he suffered, and a particular office of mass was drawn up for the celebration of his festival.—The second paper was by Mr. C. H. Compton, and descriptive of the Company of Horners of the City of London, a company which, instead of being extinct, as has been said on high authority, is still extant. The antiquity of the craft was referred to, and it was shown that horners were classed among the eight mysteries of the City, temp. Edw. III, but the company was not incorporated until 1641. It ceased to be a trading company between the years 1745 and 1796. It never possessed a hall, although it is authorized to build one. Its livery is limited to sixty, but between 1808 and 1833 only fourteen members were admitted. Some details of the time of Elizabeth and articles of horn were exhibited.—The concluding paper was by Mr. J. T. Irvine, who described the results of a journey made along the course of the Wansdyke from Bishop's Canning in the direction of Bath. The earthworks are, in places, remarkably perfect, showing a high bank with a deep, narrow ditch, so narrow, in fact, as to disprove the theory that it could ever have been used, in part of its course, for the main Roman road to Bath.

ARCHAEOLOGICAL INSTITUTE.—June 5.—Lord Talbot de Malahide, President, in the chair.—Dr. Schliemann sent a paper descriptive of his recent discoveries at Troy, by which it appears that the treasures on that spot are now well-nigh exhausted. However, working in conjunction with Prof. Virchow, he found many gold and silver objects, including discs, idols, beads, and bracelets of gold and silver, a remarkable silver spoon, and a quantity of small figures of animals in clay. Dr. Schliemann gives his theory of the construction of the houses with floors laid with rough beams covered over with debris mixed with clay.—Mr. J. H. Parker made some observations on the architectural history of the church of St. Denis, one of the turning points in the history of architecture. The early Gothic at St. Denis and Lincoln were treated of at some length, Mr. Parker asserting that the choir of St. Hugh at Lincoln, and not the Church of St. Denis, is the earliest pure Gothic building in the world.—Mr. G. T. Clarke spoke on the gradual growth of architecture in France and Ireland as contrasted with that in England. On the Continent each style was the legitimate successor of its predecessor, whereas in England the Conquest wrought a sudden and complete change of style.—Mr. S. Clarke read a report on the Market House at Rothwell in Northamptonshire. This building, erected in 1577 by Thomas Tresham, the grandfather of the conspirator, exhibits on its walls upwards of ninety shields of arms of the county families, a veritable roll of arms in stone, and, in consideration of its historical interest and its dilapidated condition, the Institute has initiated a movement for its preservation from further decay.—Mr. Baylis, Q.C., exhibited a short sword with studded ivory haft found at Roman's

DORÉ'S GREAT WORKS, 'CHRIST LEAVING JESUS ALONE,' and 'THE TOWER OF BABEL'; 'CHRIST ENTERING JESUS'LEM,' and 'THE READING OF THE SERPENT' (the latter just completed), each 3 ft by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the cross,' 'Night of the Cross,' 'House of Cainaphas,' &c., at the DORE GALLERY, 33, New Bond Street. Daily, Ten to Six.—1s.

CATALOGUES OF COLLECTIONS OF WORKS
OF ART.

Collection Auguste Dutuit: Antiquités, Médailles, et Monnaies, Objets divers. (Paris, A. Lévy.) Catalogue of a Collection of Engravings, Etchings, and Woodcuts. (Privately printed.) A Descriptive Catalogue of Swiss Coins in the South Kensington Museum. By R. S. Poole. (Chapman & Hall.)

THESE learned and elaborate catalogues deal with collections formed by distinguished amateurs. The treasures of M. A. Dutuit were remarkable even in that great display of the arts of antiquity which was seen last year on the Trocadéro, and the most precious examples are illustrated by a noble series of photographs and engravings in the first volume before us. The second book on our list is the work of Mr. Richard Fisher, one of the most accomplished of English connoisseurs, who describes his specimens of German, French, Spanish, and Italian engraving, and supplies beautiful fac-similes. They are selected with rare taste to display at its best the art employed in decorating early printed books, as well as the more developed skill of Marc Antonio, De Musé, G. Bonasoni, Martin Schongauer, D'Olmutz, Albert Dürer, Burkmar, H. S. Beham, Rembrandt, and other masters. This catalogue is to be had of Messrs. Colnaghi.

The third book is the work of the Keeper of the Coins, British Museum, and it describes the coins collected by the late Rev. C. Hare Townshend during his sojourn in Switzerland, and included in his bequest to the South Kensington Museum. Swiss coins date from pre-Roman times in Helvetia, and include Gallo-Celtic remains of great curiosity and rude execution, referring to Greek prototypes. This large volume is a straightforward piece of printing of good ordinary quality, but it does not contain any illustrations, and only so much historical matter as enables the reader to master the leading facts connected with the production of the several classes of coins, mint by mint, royal, imperial, confederate, cantonal, ecclesiastical, urban, and modern republican. Mr. Poole has arranged his notes alphabetically in geographical groups, according to the names of the minting bodies, with subdivisions ecclesiastical and laic, in chronological order, and with reference to the metal or alloy employed for each coin. This catalogue is, therefore, an index in itself, and it is made still more easy for reference by special indexes, one of which gives the denominations of the coins, another their types, one is a curious index of inscriptions, and others supply engravers' names. Necessarily the subject of Mr. Poole's labours is recondite, and highly interesting to numismatists who ride the same hobby as Mr. Hare Townshend; but this catalogue hardly admits of illustration or criticism beyond an expression of admiration for the prodigious research displayed in classifying so great a number of relics. As might be expected, the collection is especially rich in the mints of Basle, Berne, Coire, of which the most ancient example is the denier of Bishop Heinrich II., 1180-93; the collection is weak

in the interesting class of "Fribourg, ancient," of which nothing older occurs with a date than the rare Fünfer of 1515. The other large classes are from Geneva, of which mint the earliest example is a denier of this city of the eleventh century, Neuchâtel, and Zurich, of which the oldest example is a denier of Hermannet, 920-48. On the whole, Mr. Townshend's bequest appears to be more comprehensive than complete, and not remarkably strong in the more ancient and rare coins, although it comprises a large proportion of uncommon instances. It is a pity that this elaborate catalogue contains no historical introduction on the coins of Switzerland, or analysis of any kind of the Townshend Collection. The omission is the more remarkable as other volumes of the series of catalogues to which it belongs have been noteworthy for their excellent introductions.

Mr. Fisher's catalogue of his prints is in itself a typographical masterpiece, the work of Mr. John C. Wilkins, who has employed all his skill and taste in its production. The fac-similes of fine examples in the collection are highly creditable to Mr. Dawson, who produced them. Mr. Fisher has grouped his prints in strict order school by school, the productions of each master following in the assumed order of their design. Each section is prefaced by a careful and concise digest of the leading facts in the history of the school which it represents; biographical notices of the artists serve as introductions to their works; each example is succinctly described and its state indicated by a reference to the collection from which it passed into the present owner's hands. It is surprising how great is the amount of information thus imparted. Mr. Fisher's engravings have long been renowned for fineness and rarity, and a certain number, probably on the whole the most interesting among them, have been reproduced in the fac-similes which we have already mentioned. The amateur will recognize in the frontispiece that remarkable rarity, 'The Crucifixion,' by the Master "I. B.," a woodcut which neither Bartsch, nor Passavant, nor M. Gallichon has described: it bears the signature of "G. B. della Porta," with his bird or pigeon as Zani called it. The unknown Master "L." is represented by the undescribed engraving, 'Mars, Venus, and Cupid under a Tree,' capital design, in the manner, as the owner justly says, of G. Campagnola. Several engraved frontispieces and titles are happily reproduced here. One of the most curious, if not the most beautiful, of them is the frontispiece to the 'Epistole et Evangelii' of L. de' Morgiani, &c., Florence, 1495, with a distinct reference to ancient bookbinding in the disposition of the figures of the Evangelists at the corners, with SS. Peter and Paul in a medallion in the centre; the intervening spaces are filled with arabesques of an advanced renaissance character, with something that is Venetian in the types of marine emblems comprised in the arabesques. One of the most precious of the relics described here is the well-known 'Madonna suckling the Saviour,' by M. Antonio, which was at Manchester in 1857, with others from this collection, and formerly belonged to Maberly and Hawkins; there is likewise an undescribed 'Madonna and St. Anne,' by the same engraver, after Raphael. A superb and beautiful impression of the 'Lucretia,' by the same,

after the same, has been traced from the Seratti collection through the hands of Ottley, Sir Mark Sykes, Dr. Wellesley, and the Duke of Bedford. Fac-similes appear in this volume of M. Schoen's 'Christ and M. Magdalene in the Garden,' a capital instance. Nothing of the kind surpasses the hitherto undescribed 'Annunciation,' by W. D'Olmutz, a beautiful work, full of feeling imparted to somewhat conventional types, and, for a German whose art has been as closely as possible associated with that of M. Schoen and Wolgemut, decidedly rich in Italian motives. It is pervaded, too, by a graceful homeliness, which is almost Flemish. Here is a fine fac-simile from Holbein's drawing in bistre of 'The Annunciation,' the masterly expression of a singularly powerful and original conception of the subject, comprising the figure of the angel, not the suave and lovely, or austere and grave being who appears ordinarily as the messenger, but a magnificent herald, sceptre in hand, with large rustling wings of gigantic pinions, voluminously clad. The style is as noble as Raphael's at his very grandest. The last plate is a fac-simile of the satirical print by Mr. F. Sandys, distinguishing ironically Mr. Millais's nobly poetical 'Syr Isumbas at the Ford' (1857), and caricaturing Messrs. Rossetti, Millais, Hunt, and Ruskin. It is chiefly curious now as showing how limited was the draughtsman's knowledge of his subject.

The 'Collection Auguste Dutuit' is very large, and comprises remarkable examples of many applications of art, from Greek and Etruscan times until the latest renaissance and baroque periods. These are carefully illustrated and described by M. F. Lenormant, who dealt with antiques proper; by M. Feuillard, who treated of the "Monnaies"; and by M. E. Dutuit, whose task it was to elucidate the miscellaneous examples. The latter include a deliciously graceful 'Virgin and Child,' by L. della Robbia, the admirable work from the Toscanelli Collection, bijoux of the sixteenth century, and Martin Luther's "Canette" of silver gilt, enriched with arabesques, and a Dutch inscription identifying it as the property of the Reformer, and dated 1631, the period when it ceased to belong to his family. With these are classed Limoges enamels, fine bronzes of the Louis Quinze period, and that very remarkable Byzantine processional cross which is called the Crozier of Theodosius, and was taken at Magdala. The staple of M. Dutuit's collection is comprised in the section to which M. Lenormant has devoted his attention, the antiques from Egypt, Greece, Etruria, and Rome. One of the most important is the fine bronze statuette called 'Bonus Eventus' or 'Annecy Athlete,' the discovery of which at Annecy in 1867 we recorded at the time; later, March 21st, 1874, we described the figure at some length: it is Greek in character, but most likely, as M. Lenormant suggests, a production of the time of Hadrian, when the revival of art was occupied in quasi-Hellenic studies of an admirable but imperfect kind. The disproportions of the sculptures of this category illustrate the defects of a "revival," while the exquisite elaboration of their details and surfaces proves the diligence and fidelity of the artists, who mostly lacked power to invent or create. A note on p. 7 of this catalogue seems to attribute the opinion we expressed in 1874 to Mr. W. King, who is,

nevertheless, in no way responsible for our remarks. With the statuette were found three Gallo-Roman bronze busts, now also in the Dutuit Collection, and figured here. The bronze cist found at Prænestine, engraved with subjects of the Trojan cycle, is illustrated in this volume; it is followed by a superb Etruscan mirror, the surface of which is engraved with figures of Helen at her toilette, with attendants. Here is a beautiful handle of an antique mirror of bronze, representing Aphrodite draped, standing on a tripod. We have not space to speak at length of the coins of this collection; some of the French medals, especially the Maria de Medici, with the signature "K. D.", are of great importance.

THE SALON, PARIS.

(Fourth Notice.)

We may now consider a group of large and "masterly" pictures by the newer leaders of the French school. No painter made a deeper impression two years ago than M. J. P. Laurens, whose "Austrian Staff before the Body of Marceau" was of high merit, although we were not able to admire it so much as others did. His present picture is a national commission, and to us a great disappointment, styled *Délivrance des Ennemis de Carcassonne* (No. 1790); the treatment is didactic, and the design seems to have been "made to order"; it attracts but little attention in the *Salon*. — M. Gaston Mélincourt's *Edward Jenner* (2096) portrays numerous life-size figures in sunlight, outside a cottage, where the physician operates on a robust boy, who sits in a chair, and clings to his father's arm; Jenner, with the deftest action and set considerate features, does his office. Other persons look on; one is the admirable figure of a woman, who anxiously presses her fingers to her lips. The merits of the picture are the largeness of its style, its fine drawing and sober colour, its powerful expressions and frank attitudes. The boy's face and attitude, vigorously designed and treated as they are, and the scholarship shown everywhere, prove this to be one of the best, if not the best, of the pictures here. Our readers remember the "Diner chez Molière," by this artist, who now paints better than ever. — The artist of "Le Matin du 10 Thermidor," M. Lucien Mélincourt, is admirably represented by *Le Prévôt des Marchands, Étienne Marcel, et le Dauphin Charles* (2097), a large work, with a fine dramatic subject, and doubly interesting as closely resembling Cross's "Death of King Richard," which is among the most satisfactory results of English State patronage of art, and now hangs in the Houses of Parliament. The Dauphin, clad in his heraldic gown of azure, gorgeously emblazoned with silver dolphins, sits under a canopy of state, and is white with fear, because the justice of the people has been done before his eyes, and a noble traitor slain on the steps of the "lit," while another is stabbed. He receives with thankfulness the red and blue hood of the provost, the pledge of his safety, and Marcel thus protects the prince, assuming for himself the Dauphin's cap of state, with its coronet of gold. The design is very effective and energetic; the figure of the Dauphin is tragic, of a noble cast, comprising as it does a weak face blanched, and an attitude which fear has made helpless. Hardly inferior is the portrait-like and stately Marcel; the treatment of the draperies is large without roughness, complete without signs of labour, and good in style; the drawing, especially of the hands,—see those of the man who is stabbed,—is of high character, thorough and broad, monumental and faithful.

M. P. A. Renoir has made an attempt, of great interest to the critic, to employ the ideas of the Impressionists moderately, profitably, and logically. His work is *Portraits de Madame G.*

C— et de ses Enfants

(2527), and it illustrates the desire, of which "Impressionism" is the strangest outcome, felt by painters to escape from such academical trammels as the rebellion of Delacroix had not broken. In these portraits we have realism, which with us is often vulgar, without vulgarity. The work shows, seated in a room, a lady in black, and two children in sky-blue and white, the red and the yellow elements of the scheme of colour being supplied by tapestries and mats. The work is happy in composition, brilliant and harmonious in colour, luminous, and with tones in such excellent keeping that the whole is homogeneous. The execution is so slovenly that it suggests what an insane Mr. Millais might produce.—Artistic "Impressionism" of another sort is affected by the "Italo-Spanish" school: an incorrect name, because there is nothing Italian in a manner which is derived from the ultra-French mode of *Fortuny* in alliance with the half-French, half-Spanish manner of *Zamacois*. The fact that some of the practitioners of this brilliant development are Italians or Spaniards has little influence on their art, nor has the splendour of the local colouring in which they rejoice much to do with it. M. Passini's beautiful pictures, which are sometimes called Italo-Spanish, are as gorgeous as they are harmonious, but his scheme of chiaroscuro embraces light and shade, and he often uses intense contrasts of those elements, whereas the Franco-Spanish school usually avoids shadow, and depends on scintillating materials, ultra-brilliancy of local colours, and marvellous precision of touch. Of this very attractive development there are fewer examples, perhaps, than usual, but some of them are good. For instance, M. Bruneri's *Le Retard du Fiancé* (450) is a well-painted interior of a magnificent saloon, with abundant tapestries and furniture, executed with breadth of light, if not of combined light and shade, and sumptuous colour. The figures are painted with piquante tints in rich contrasts. A bride in white is consoled by damsels in yellow and green; near this group is a cardinal in vivid scarlet; the subordinate figures are executed with much tact and exceptional crispness of touch.—The influence of M. Madrazo is very apparent in M. Casanova's *Le Mariage d'un Prince* (532), the whole of which scintillates with the lustre of light on silver, silk, satin, splendidly tinted and highly polished marbles, glass, and gold; the mosaics of the floor are flecked with sunlight, the rich and lofty walls are dashed with wandering reflections. This picture so far resembles a well-known work of Mr. Orchardson's that the bride and bridegroom pass under the raised hands, which, united at their tips, form an arch, of a party of courtiers stationed near the centre of the picture. Other persons sit on fauteuils and converse; they all wear splendidly coloured dresses, covered with lace and gold or silver embroideries. Open windows reveal a bright sky of the purest blue and white. In looking at this picture one cannot help seeing how much more effective it would have been if the dispersed tints had been massed to tell with the force of something approaching chiaroscuro, if groups of tones and lights and shadows had been admitted where now everything shines singly.

One of the most original painters who have appeared either in France or England for many years past is M. Chelmonski, the Pole who has often depicted snow-scenes in the Ukraine, the halting of travellers at post-houses, and similar subjects. He sends to this *Salon* two works, which are far apart, although they bear sequential numbers. No. 621 is *Un Attelage*, represented, for once, without snow, in a Ukraine village, and comprising a great heavy carriage drawn by four stallions, two browns, a bay, and a black. This is a powerful example of audacious handling, a masterpiece of tact and force in design, noteworthy for the harmony of its dark tints, but so rough in execution that it is clear that the painter may soon carry bravura

to extravagance. *Une Scène au Marché, Ukraine*, (620) represents a wilderness of plunging horses, roan, grey, black, and dappled, some of which are attached to the tail of a wagon, which, starting without warning to them, has caused their fear and rage to be manifested in the wildest fashion. There is "Impressionism" of a powerful sort in the works of M. Chelmonski, but it is marked by energy and dignified by extraordinary skill.—An Impressionist of another sort produced a picture which hangs near—the going forth of the "four-in-hand." It is by M. Duez, a prophet in his line, to whom has just been given a first-class medal (1), and who, having painted pictures in a manner which is the reverse of monumental, not to say ecclesiastical, and dealt with their subjects in a spirit which we may mildly term "fast," has, to the amazement of mankind, been employed by the priests who have succeeded to the charge of the Panthéon to depict scenes in the life of Ste. Geneviève. In this once "godless" edifice, this illustrious artist has for his colleagues M. Cabanel, painter of "Paul et Françoise," and M. Puvis de Chavannes, whose "Jeunes Filles au Bord de la Mer" we have already noticed. M. Duez, who was not above depicting *jeunes filles* in irreproachable *bas*, and boots the neatness of which might excite the envy of Le Hoq, has found a complement for such "Egyptian" applications of his genius in the production of a "devotional" triptych. This is astonishing enough, but we have to write that which we trust Mr. W. B. Scott, who depicted the life of the early British saint, will never read. M. Duez, not content with Ste. Geneviève, has had the temerity to produce a huge "triptyque" of scenes in the life of St. Cuthbert of Lindisfarne. No antithesis could be more complete, and it is not the less laughable because, archaeological absurdities apart, there is a considerable likeness between the long-exercised technique of Mr. W. B. Scott and that which M. Duez now practises. In *St. Cuthbert—triptyque* (1078) there is "Impressionism" with a vengeance, for the artist has told the story in the homeliest way. In the central painting the saint, whose gaunt and ultra-Irish face is the best in the three pictures, is dressed in "les insignes sacerdotaux" of M. Duez's text, which he illustrates by a green velvet cope, with Flemish embroideries of the sixteenth century, and a crook of French origin in the fourteenth century. This strange figure is accompanied by an abnormally healthy *gamin de Paris*, hatless and *sans culotte*; hungry, the pair have trudged in the fields, when, to the amazement of the boy, a sea-eagle swoops from the waves, bearing in its talons an enormous fish, much fresher than that *gamin* ever saw on a stall in *Les Halles*. Happy as the boy looks, the joy of the saint is rendered with greater power; every one can tell that his wanderings have taught to the holy man the virtues of herbs which are suited to the cooking of fish. It may be well for the eagle if he escapes the *pot au feu*. In the right wing of the triptych St. Cuthbert is naked, but the colour of his skin shows that this is unusual, and his feet are the worse for wearing high-heeled, light boots. Hoe in hand, he stands in the fields, and wears blue plush breeches and stockings, which need attention and needles and thread; friendly birds attend the saint. Contempt for archaeology and other learning is doubtless part of the artistic creed of M. Duez. If an artist will not draw why need he be troubled about costumes? But "outsiders" must be pardoned if they look with impatience on work like this, which is the less tolerable because this painter has a fine but neglected sense of the beauty of tone, and in painting he can relieve substances one on another with enviable felicity.—It would be well for M. Manet, the High Priest of the Impressionists, who has given to the world *Dans la Serre* (2010) and *En Bateau* (2011), audacious proofs of reliance on the ignorance of his friends, if he could relieve blue on blue and white on white as well as M. Duez does.

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Among the pretty and graceful pictures here none surpasses in attractiveness M. Rudeaux's *Les Travailleurs de la Mer* (2642) and its pendant *Et la Mer montait Toujours!* (2643). The former comprises many charming figures of little boys and girls making a fort of sand and stones on the shore, including a boy in blue, who gives orders to his lesser comrade, a joyful girl, who stands on the top of the heap. The whole of the figures are skilfully drawn and ably composed; the expressions are varied and natural, full of vivacity and character, in perfect keeping with the actions; there is nothing in the work which is defective, and there are no shortcomings of execution to offend us, as is too frequently the case with otherwise meritorious English examples. M. Rudeaux has honoured himself, his design, and his art by employing everywhere a delicate, solid, and complete technique. The beautiful tone and soft opalescent illumination of the picture complete its attractions for us. In the companion painting the white billows have returned and devour the mimic fortress, while its puzzled builders regard the destruction with regret; a few of them remain, and one, with boylike spirit, mounts the heap and defies the waves.—M. Compte-Calix reminds us of Stothard in *L'Attaque des Premiers Plans* (715), a landscape with figures—an alley in a wood, with a stream and a rustic bridge—comprising a lady sketching, and other tasty figures; a dog attacks a luncheon which has been placed on the ground; a boy kisses a sleeping girl.—We have tragedy in admirable painting, the work of M. M. Faustini, *Arrestation de la Duchesse Luisa Sanfelice* (1197), an alleged conspirator, who suffered at Naples, May 30th, 1800, and is represented here in a magnificent boudoir, the decorations on the walls of which, the glasses, their frames, the chairs, consoles, tables, and other accessories, are painted with admirable skill and breadth, beautiful colour and illumination. The lady stands terrified near a console, and in the mirror behind her we see reflected the soldiers advancing from our side of the room to arrest her. The expression is rendered with fearful intensity of terror and surprise.—M. Adrien Moreau sends *Les Noces d'Argent* (2173), where, in a courtyard, the happy couple receive the congratulations of their friends and servants, who are all clad in gay dresses excellently painted; the actions are spontaneous. Among the best portions is a group of musicians on our right, produced with a most happy and dexterous touch. The picture is remarkable for extraordinary variety of character and animated actions; for instance, the long-drawn features of the fife-player, the deliberation of the man with the bass viol, the habitual simper of the flutist. Teniers would enjoy the precision of the handling, F. Walker would take pleasure in the natural but not trivial expressions. *Une Répétition de la Tragédie de 'Mirame'* (2117) shows Richelieu in his chamber, with his nieces and courtiers, and Molière reciting his play, and tells the story well; it is painted in a rather heavy way. It shows great brilliancy of colour, and "cleverness" rather than genuine insight for the dramatic elements of the subject. As with most noteworthy pictures of the historical *genre* class, this example illustrates that tact in conception and arrangement for which the French School seems to have a special turn.

M. Moreau of Tours possesses exceptional powers of conception and execution; his *Une Extatique au XVIII^e Siècle* (2183) proves this by showing with more than dramatic force a life-size, crazy woman, her body covered by a white cloth, lying on a cross, preparatory to being erected, her hands pierced by nails in imitation of Christ, a Bible under the thick tangle of her black hair, which is crowned with thorns; a cushion is under her bare, unnailed feet. Wild of visage, half-witted, and in a still frenzy, she is the centre of attraction to a crowd of men, whose faces betray curiosity, pity, contempt, even laughter; the spectators include one

fanatic, who shows the *extatique* a picture of the Crucifixion in a book. A woman looks on and seems likely to take the cross herself. Apart from the striking incidents of the subject, which, however revolting they may be, have been conceived with great strength and treated with exceptional power, this picture has uncommon merits in a happy and striking distribution of light and shade and colour, producing an effective if rudimentary chiaroscuro, and intense expressions on the faces. The actions, however, are rather tame and stagey; there is drawing of a bold and vigorous, if not learned, exhaustive and sound kind. Altogether 'Une Extatique' is a remarkable, though hideous, picture. By no means equal to this is *Blanche de Castille* (2184) in the act of giving alms at the door of a church. The picture must have been intended for church decoration, and, as usual in such a case, it seems designed to suit the lowest intelligences, so contemptuously do French designers deal with what we have been taught to regard as occasions for "high art." Hence it happens that, technical considerations apart, the Government commissions for mural decorations produce results of the most puerile nature, and the best modern masters adapt themselves with curious condescension to the minds of "the people." The design of M. Moreau's picture proves his ability; the elements are attractively put together, but the sentiment is theatrical and commonplace.

M. Echtlér's "Toi que j'aimai toujours" (1147) shows a church door, with a wedding party going in. The bright coquetry of the bride with her lover is attractive. Not less meritorious is the rendering of the spiteful looks of the girl who goes before; but the melo-drama of the monk who weeps in front is vicious. The work shows the advantage of a dexterous touch, pretty colour, tact in treating accessories, and of animation of design and expression, such as would charm Mr. Frith. It is, nevertheless, painty, and parts are slovenly in handling and ill drawn. The subject has been put on the canvas with true French skill.—M. E. Payen's *Le Repas du Missionnaire, chez les Sœurs de Saint-Jean*, (2337) has what is probably an unintentional touch of humour in it. The personages sit at table before a meagre repast; the sisters listen with evident deference to the discourse of an old monk in a white robe. It is a powerful study in black and white, and, as such, it is rich, but it is rather hard, and though expressive, is otherwise unpictorial in the more comprehensive sense of that term.—We are all perfectly familiar with pictures like M. Pascutti's *Une Visite chez l'Antiquaire* (2324), the *raison d'être* for which is the opportunities afforded for painting the *bric-à-brac* and countless objects of a collection of antiquities. This picture comprises figures in costumes of the last century in a chamber stored with "curiosities," all of which are solidly painted. The crisp touch of this artist is enviable. Why have our *genre* painters so little of this indispensable quality?—M. Perret has painted similar subjects before, but never better than in *Le Saint-Viatique, en Bourgogne* (2373); an old priest and his attendants are trudging in a snowy landscape; two boys go first, shuddering with cold in their white surplices, red gowns, and caps, and bear the gaudy lanterns of their office; then comes the priest, under a canopy, borne by two old fellows, who stumble in their snow-laden shoes; the priest bears the host in a *ciborium*; after these go two women. The landscape is clad in brilliant white snow, under a warm, cloudy sky; the figures are excellently painted, and designed with spirit; while their dresses are remarkable for solidity and delicacy of colour. The heads of the boys are of great value, and so is that of the blue-nosed old man who bears the canopy, and is evidently the father of one of the lads. With all the humour of this design, the earnestness of the people represented prevents the least suggestion of irreverence; the men are

quaint of aspect, but one does not fail to respect them.—M. Plassan's *La Lettre* (2441) reminds us of many charming and graceful pictures his accomplished and delicate hands have produced in bygone days. It is better than its companion, *La Babouche* (2442), which represents a girl dressing. The former shows a lady at a writing-table. The background is painted with extreme nicety in panels of gold and varied blues, good in tone, and in delicate keeping throughout.—In quite another style from M. Plassan's is M. Paglano's *Voilà l'Américain!* (2295), a humorous picture of an old, grim tutor, who in a comprehensive manner indicates the great continent to his pupils, two damsels, who listen as they might be expected to do. Painted with exceptional breadth and softness, truth of light and shade, and great solidity, this work is not unlike a Chardin of good quality, but the colour is richer than his.—M. de Nittis, who has visited this metropolis more than once, was content to give to his untravelled countrymen a somewhat ungraceful notion of our people when he painted *Une Marchande d'Allumettes dans le City* (2248), a drunken dirty old woman standing by a steamboat pier, in a dress the dinginess of which assorts well with the foul smoky atmosphere about her, the filthiness of the river at her feet. Our visitors are really rather severe on "us Cockneys." M. de Nittis paints our tipsy old sluts; M. Tissot delights in our smart barmaids and shop-girls of the lower order, our meaner "plutocracy" escape him not; Mr. Whistler is not behindhand in depreciation. Mr. Herkomer was kinder, for he honoured our old pensioners with a noble and pathetic picture.

M. Maigret has a reputation as a military painter which will be sustained by *Mort du Commandant Saillard* (1988) at a barricade, a work which in merit approaches the productions of M. de Neuville.—M. Pabst has painted many better pictures than *Chiffons d'Atelier* (2293), a girl in an old Dutch dress examining draperies in an ancient coffer; the execution is solid and firm, the colour bright, the textures are deftly rendered. The face is pretty, the action dainty.—A rich spectacular picture is M. B. Constant's *Le Soir sur les Terrasses, Maroc* (721), his best picture in taste as well as in execution; members of a harem seated or reclining on a house-top, watching the flight of day; one dame is erect, in a rich green dress, with embroidery in her hand, an elegant and expressive figure. The picture is distinguished by its brilliant illumination, luscious textures, and colour. By the same is *Les Favorites de l'Emir* (722); here eunuchs, soldiers, a negro slave, and a tame leopard are in a saloon with a fountain, grouped for painting in splendid costumes and magnificent colour, with wealth of tones and rich lighting. It is thus really a piece of still life of another kind, but hardly equal to the triumphant example which M. Delanoy has produced in *Chez Don Quichotte* (892), a trophy of superbly painted arms and illuminations, composed so as to be masterpieces of chiaroscuro, and a pattern of solid and vigorous execution, which has been bought by the State. With this we class *Le Coran* (893), the allusive title of which describes a splendid book of holy writings lying under a Saracenic casque and buckler.—A famous artist in this line appears in M. Desgoffe's *Vase de Cristal de Roche, etc.* (965), one of the best and most brilliant instances of this application of art, of which in England we have no examples. It depicts, with the art of an old master, a resplendently clear vase, which is as solid as silver, a bust cut in amethyst, medallions, bronzes, and flowers grouped with consummate skill, full of shadows, a mystery of sparkling reflected lights and colours, a wilderness of subtle tint. Why is British "still life" so stupid and so weak!—An architectural interior may well have place here; it is the work of the well-known specialist M. Navlet, *Intérieur de la Salle des Grands Chanceliers ou du*

Livre d'Or, au Palais de la Chancellerie de la Légion d'Honneur (2235), a splendid picture of that gorgeously vulgar chamber, which is most felicitous in rendering general and local colour, and direct and reflected illumination of the most complex order. The subject is bad, because it comprises cold blue panels and black spot-like portraits on walls of a light tint and tone, covered with minute gilding and other decorations.

M. Benner's *Une Dormeuse* (215) is one of the best of its class, a carefully studied and well-drawn figure lying on a white cloth in a shady glade; masses of long black hair are under her shoulders; the modelling is complete, the greys are true and delicate.—The best nudity here is *Léda* (1813), by M. J. B. P. Lazerges, which is delicately and beautifully modelled and drawn. The face, although it is refined and not without beauty, is that of a French lady, not an antique Greek one.—This figure far surpasses any of those in M. J. LeFebvre's *Diane Surprise* (1846), a large but disappointing picture of naked women, and so uniformly weak that the feeblest portion is hard to find. Diana, with long dishevelled red hair, stands erect in offended dignity, but is merely scornful, enraged, and helpless as a modern lady, with no resource but the police magistrate. Can this young lady, who, to save her life, could not run from the Arc d'Etoile to the Tuilleries, be the proud "Queen and Huntress"? Are these boarding-school girls her swift-footed nymphs? This may be Diana of Poitiers, but it is no goddess. The proportions of the chief figure are questionable, its drawing is weak, its carnations are thin, and the modelling is poor and flat. The sentiment is operatic. The best figure is that of a girl who, staying in the act to dry her body, uses the towel as a veil, and, half innocently, looks for the intruder. Nothing here approaches the beauty of the artist's "Chloé," an exquisite though "modern" nudity.—A nudity of a very different inspiration is M. Henner's *Élogue* (1540), the important work of a master who, with no small success and a great reputation, has endeavoured to unite the aims of Rembrandt with those of Giorgione, and sacrificed nearly all the appearances of nature and purposes of art in effort which is not wholly satisfactory. He has painted much better than in this picture, which is designed to suggest the idyllic sentiment of evening, while the landscape is darkened and the rosy light fades to the faintest purple, leaving a firmament of pale turquoise over a dark woodland, a gleaming azure tarn, and two naked damsels, not nymphs of classic mould, but girls so modern that the spectator fears they must take cold while they sit here amid the shadows and the falling dew. Here is a violation of the proprieties, an illogical exercise of art which is the less agreeable because the girls are not too chaste of form, are red-haired, and luscious. Accepting the conventions of the artist, the picture is intensely poetical, most enjoyable, from the loveliness of the sky, the solemn dimness of the woods, the lustrous purity of the many-shadowed pool, the brilliant luminosity of the figures, where alone the light shines, and from which it is reflected with all the richness of the painter's skill in depicting flesh under conditions which are chosen for the purpose. So simple is the composition that one figure is in full view, the other in profile, and no attempt has been made to harmonize the lines of both, while, as elements of a scheme of chiaroscuro, these luminous parts are grouped in the most artless way with the gleaming pool between them; thus they are imperfectly linked by tones, not at all by forms, and the before-mentioned outrage on keeping becomes most conspicuous. The impossibility of the illumination and radical untruthfulness of the picture have no compensations, except such as the dearly bought luminosity and the beauty of the sentiment, the

poetic pathos of the work, can afford; but the charm of these is great. The sentiment is not inferior to that which inspired Giorgione, but higher, because purer and not so luxurious, and the delightfulness of the local tones in the flesh, sky, and pool is worthy of a masterpiece in art. *Jésus au Tombeau* (1539) is not Christ, but a corpse painted with prodigious, if not exhaustive, skill and power to illustrate a technical problem not remote in its nature from that of the above-named picture.

EXHIBITION OF WORKS IN BLACK AND WHITE.

AMONG the more valuable examples in this gathering of drawings, etchings, and engravings is Mr. B. Clark's *Three Goddesses* (No. 11), after Mr. Watt. Although the naked figures are too fat the work is a true etching.—Still truer is Mr. Tissot's *Trafalgar Tavern, Greenwich* (35), a remarkable piece of draughtsmanship, the foreshortening of the old balcony being excellent. *A Portion of the National Gallery* (352) is very solid.—M. Le Conte's *Rochers de Douarnenez* (38), a masculine drawing of a terrible place, is notable for capital handling and fulness of expression.—*London from the top of the London Observatory, Greenwich*, (58) is an immense etching by Mr. E. Edwards, and, with all its power, rather topographical than pictorial; the view is panoramic, and comprises more than the range of vision could embrace.—There is skill and solidity in Mr. A. Evershed's *Bloody and Garden Towers, Tower of London* (73).—The same praise is due to Mr. Seymour Haden's *Windsor* (81), which has capital feeling, a high merit in etching.—M. Lhermitte contributes powerful drawings in charcoal, of which we notice *Halle aux Poissons de St. Malo* (96), a Rembrandtish design with vigorously drawn figures; *La Visite Pastorale* (327), *Intérieur d'Eglise de Mezy* (37).—*Two Etchings* (94) reproduce Jordaens, and the fine portrait of Queen Mary which belongs to the Society of Antiquaries; they are the works of M. Waltner, a fine master in his art, who renders the idiosyncratic execution of each painter with consummate skill.—M. Chanvel has reproduced one of Dauigny's masterpieces perfectly in *Écluse dans la Vallée d'Opievez* (103).—Mr. J. Wolf's *An Elephant Abroad* (122), that is, walking in a jungle and looming large in a morning mist, is very striking.—Here is a fine marine drawing in *The Umpire going South* (169), by Mr. F. Powell, an open boat going lightly across the waves; the sea is drawn and modelled with great mastery and consummate knowledge. See the bold drawing of *Ailsa Craig* (354).—M. Bellay's *Portrait of M. Paul Baudry* (187) is full of character and extremely solid in execution.—The gallery also contains several learned and careful drawings, studies for details of important pictures by Mr. Poynter, amongst which are particularly noticeable *Sketches for a Figure in the Picture of Nausicaa* (188); *Study of Drapery for a Figure of Aesculapius* (207), part of the large and noble picture which the artist has on hand, an enlarged version of a lovely work which was here a short time ago; likewise *Studies for the Figure of Nausicaa* (215), *Studies for a Figure of Helen* (239).—Here are some drawings by "E. V. B." of which *House, Old Baveno*, (164) is charming in its way.—Mr. F. Goodall's *Study for the Infant Moses* (198), produced for a creditable picture, shows preparations for painting of a kind which are only too rare, the work being careful, learned, and solid, very different from examples here which are called "studies," but show nothing of study, and are merely toys, in the making of which nothing was aimed at, from which nothing but pretences can come. Of these are "studies for drapery," in which the laws of gravitation and motion are misrepresented, and which are mere sham studies. Near Mr. Poynter's studies are some beautiful and carefully drawn contributions by Mr. E. B. Jones, of which we recommend to the visitor *Study of Drapery for a Slave* (209), which, though rather flat, is very fine and skilful; *Frame of Five Studies* (212), *Two Studies for a Picture* (237), *Study of a Head* (238).—Mr. Holiday's *Studies from*

a Group (197) of naked figures are elaborate, not to say laboured, and somewhat deficient in energy.—M. Cazin's *French Peasant* (282) is masculine but rough.—Mr. H. H. Johnston's *A Patient Watcher* (438) is bright and strong.—Among the most artistic and vigorous examples here is *Six Lanterns* (518), by M. H. Guérard, a row of old lanterns of various characters and ages.—Besides the above this gallery contains noteworthy productions by Messrs. H. Darvall, F. Slocombe, W. Small, A. Mongin, Brunet-Debaines, C. Keene, G. du Maurier, M. Lalanne, H. S. Marks, H. Fantin, W. Crane, H. B. Willis, J. M. Whistler, G. D. Leslie, E. George, E. J. Gregory, A. Ballin, J. E. Hodgson, and others, nearly six hundred works in all.

Fine-Art Gossip.

M. B. VERESTSCHAGIN, whose works now exhibiting at the South Kensington Museum we briefly noticed last week, has added to the attractions of the collection some pictures illustrating with extraordinary spirit and skill scenes in the late war, including the "Fall of Plevna," and other studies. These are parts of a "pictorial poem" on War, for painting which the artist, as we stated long ago, accompanied the Russians into Turkey.

On the 16th instant Mr. Linnell will complete his eighty-seventh year. We wish him many happy returns of the day.

THE private view of paintings and sculptures by Mdlle. Sarah Bernhardt of the Comédie Française is appointed for to-day (Saturday) at the Gallery, 33, Piccadilly. The collection of these works, so peculiarly interesting to students of the fine arts and the drama, will be opened to the public on Monday next.

THE Burlington Club has formed a large and peculiarly interesting collection of European bronzes and ivories. These works are now to be seen, by means of members' orders, in the rooms of the Club, Savile Row.

THE Society for the Protection of Ancient Buildings will hold, as already announced, its second annual meeting at Willis's Rooms, King Street, St. James's, on the 28th inst., at 2.30 P.M. The Hon. Percy Wyndham has promised to take the chair. This Society has just issued a tract, entitled "Restoration in East Anglia, No. 1," describing the deplorable treatment of some of the most famous and beautiful buildings in that province, including the Cathedrals of Ely and Norwich, "none of which is at all necessary, and some of which is very injurious"; the churches of Wymondham, famous for its roof, which is in peril; Trinity, at Ely; Attleborough; St. Peter's, Mancroft, and St. Benedict, Norwich; Mulbarton; North Walsham; St. James's and the Abbey at Bury St. Edmunds; Cley-by-the-Sea; and many others. It is pointed out that, while vast sums, enough in many cases to have sufficed for building new churches, have been expended on the old ones, the really needful works of repair and preservation have been neglected, roofs allowed to remain out of repair, while hideous polychrome decorations, gaudy tiles, bad glass, and other blemishes attending the decoration of the edifices have been profusely supplied. We commend this energetic protest to our brethren of the East Anglian press, trusting they will do their utmost to preserve what little remains of the ancient artistic glories of the counties.

On the 20th inst. will be published by Messrs. Williams & Norgate the first part of a new monthly magazine, entitled the *Etcher*, the chief feature of which will be that, as far as possible, it will contain only original etchings.

THE following are new foreign works bearing on the fine arts: "Connaissances Nécessaires à un Amateur d'Objets d'Art et de Curiosité," by Ansel Oppenheim; "L'Art et les Artistes Hollandais," by Henry Havard, vol. i. containing Michel van Mierevelt—Le Fils de Rembrandt; Baron Ch. Davillier's "Recherches sur l'Orfèvrerie en Espagne au Moyen Age et à la Renaiss-

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sance, Documents tirés des Archives Espagnoles'; Richard Freiberr von Friesen's 'Vom Künstlerischen Schaffen in der bildenden Kunst, eine Aesthetische Schule'; and Dr. E. Frantz's 'Fra Bartolomeo della Porta, Studien über die Renaissance.'

At the meeting of the Metropolitan Board of Works yesterday (Friday, the 13th inst.), the Committee reported on the subject of placing sphinxes on each side of the Egyptian obelisk on the Victoria Embankment, also as to proposed additions to the base of the obelisk and pedestal, in order to obviate as much as possible the present insecure appearance of the base; and recommended that a sphinx be placed on each side of the obelisk, each facing it, and that for that purpose the two granite pedestals be removed, reduced in size, and re-erected as shown by the model submitted with the report, and that a full-sized model of one of the sphinxes and of the proposed additions be made in plaster, coloured to look like bronze, and temporarily placed in position, in order that a judgment may be formed of the effect.

Mr. HALE WHITE writes:—"About a couple of miles west of Amberley Station, on the London and Brighton Railway, near the village of Bignor and the old Roman road from Chichester, lie the remains of a large Roman villa. I am not an antiquary, and cannot profess to describe them, but, according to the guide-books, they are as remarkable as any in England. Anyhow, they are of singular beauty, and most interesting to anybody with the smallest acquaintance with the history of England. The proprietor of the land on which they lie—a small farmer—has done his best to protect them from the weather by building rough huts over them; but during the last winter the pavement has suffered severely, the frost having broken up the ground beneath. Can nothing be done to preserve them? They ought not to be put in the British Museum, for, if removed, the impression of the grandeur and size of the house, of which they are a part, would be altogether lost. We should lose, too, the old Roman's appreciation of landscape, for a lovelier site could hardly be found in Sussex. We can do a great deal with money: we can build great palaces and cathedrals which cost hundreds of thousands of pounds, but there is one thing which millions cannot do—we cannot bring back again so much as one square yard of that perfect work, exemplary for generations of builders and architects, which is going to ruin in the Bignor fields if once we are foolish enough to let it decay."

MESSRS. COLNAGHI & CO. have sent up three etched views on the Thames by Mr. Whistler, being 'Putney Bridge,' 'Battersea Bridge,' and 'View near Fulham.' The first, although but a very slight and telling sketch, is marked by the delicate and brilliant feeling of the artist for the elements of his subject, the varying solidities of the bridge and its reflections on the water. The second contains more matter, and shows balance of parts and tones, as in the group of houses on our right and the neighbouring foliage, with the shimmering lights on the water. The third shows barges, their sails hanging on the sprits, lying amid boats, and close to the shore, with a range of houses and many trees behind. The water is luminous in all these sketches, peculiarly so in the second; the dark reflections in the third give a more striking force to the effect. These are works which must vary prodigiously in quality according to the state of the plates. From the same publishers we have an artist's proof of a stippled plate by Mr. G. Stodart after a picture by F. Wheatley, representing a young lady in a high, broad-rimmed hat, and carrying a long-haired muff near her face. Mr. Stodart has dealt cleverly with the bright and pretty face, but he has been so careless of the subordinate parts of his work—the muff, hat, and ribbons—or they are so bad in the picture, that they make the plate ridiculous. Mr. Lucas has favoured us with an artist's proof of a plate engraved by Mr. G. H. Every, after a picture called 'Sunshine and Shadow,' by Mr. M.

Stone. The picture is a pretty thing enough, very commonplace and weak, but not so feeble and devoid of force, tone, and colour as the print, where the figures lack solidity and brightness. The execution of the figures is tasty. Not quite so feeble as this is M. L. Lowenstam's etched plate after Reynolds's 'Mrs. Robinson' in the black hat, in the Hertford Gallery. Unsound as is Reynolds's drawing, flat as his modelling now appears in this picture, M. Lowenstam has exaggerated these defects, and his draughtsmanship is so incompetent that the black ribbon round the lady's neck does not follow the contours it embraces, while the hat is a flat black mass, with little or no richness of colour, no modelling, and no drawing. This etching is a thin, poor sketch, in which a tasteful if weak feeling for the expression does not supply all that art demands in the reproduction of a fine picture. Messrs. Colnaghi & Co. are not fortunate in this instance.

We have received from Messrs. Chatto & Windus 'Academy Notes,' No. V., 1879, and 'Grosvenor Notes,' No. II., 1879. These are illustrated catalogues, similar to that which has, for the first time, been published in reference to the *Salon*. 'Grosvenor Notes' deals with the exhibition of the Institute of Painters in Water Colours as well as with the Grosvenor Gallery Exhibition. The sketches comprised in these tracts are about equal in merit to those of former publications of the series. They may serve as slight memoranda of a considerable number of the pictures. We think there is room for much improvement in this respect, and that the selection of subjects for these sketches should be so far critical that no trivial examples should be chosen. For obvious reasons no one could expect candid criticism on the pictures to be included in books published as these are; therefore it would be fairer to omit literary criticism altogether. The plans of the several rooms give the respective positions of the works of art, and may be useful.

MUSIC

MUSICAL UNION.—JAËLL with MARSICK, LAST TIME ON TUESDAY, June 17, Quarter-part Three, St. James's Hall. PIANO QUARTET in A, Brahms; QUARTET No. 6, in B flat, Beethoven; DUET in C, Piano and Violin, Mendelssohn; JAZZIE, a solo in Violin, Massak; SCHERZO, B flat Minor, Chopin. Tickets, 7s. 6d. each, to be had of Lucas & Co., Ollivier, and Austin. Visitors can pay at the Hall.—Director, Prof. Ella, Victoria Square.

HER MAJESTY'S THEATRE.

MADAME NILSSON and Madame Gerster, on alternate evenings, are now naturally the great attraction at the Haymarket Opera-house. The former has added to her charming assumption of Margherita the part of Valentine in the 'Huguenots,' the increased volume of voice the lady has acquired enabling her to take a wider range of characters. It is stated that the 'Mignon' of M. Ambroise Thomas will be the next opera mounted for the Swedish *prima donna*, and in the cast of which she will have as colleagues Miss Kellogg, Madame Trebelli, Signor Campanini, and M. Roudil. Madame Gerster played Gilda in 'Rigoletto' for the second time last Monday, with M. Roudil in the title part, and the opera will be repeated next Monday. Bellini's 'Puritani' was announced for revival on Thursday, with Signori Campanini, Galassi, and Foli, and with the Hungarian *prima donna* as Elvira, one of her most successful delineations last season. Her next new part will be Linda in Donizetti's opera of that name, and with Mdlle. Tremelli as the Savoyard youth. Signor Verdi's 'Aida' is announced for next Thursday with a *mise en scène* by the same artistes who mounted the work for the Khedive's defunct opera-house at Cairo, for the first appearance of Miss Kellogg here as Aida, of Madame Trebelli as Amneris, Signor Campanini for tenor, and Signori Galassi, Susini, and Foli in the bass parts.

CONCERTS.

THERE has been an incessant succession of morning and evening concerts, matinées, soirées, recitals, &c., since our last number. Separate notices of these entertainments, whether given by associations or by private speculators, would fill a double number of

the *Athenæum*, and would besides be most uninteresting and unprofitable reading, for it is surprising how the concocters of programmes cling to one groove in the selection of works. It is naturally very safe to rely on the masterpieces of the master minds, but the musical *menu* are too monotonous for continuous enjoyment. The old Philharmonic Society's basis of action is adherence to a venerable *répertoire*, and overtures by Beethoven, such as 'Egmont,' and by Spohr ('Alchymist') came round in the ordinary course in the scheme of the 11th inst. The repetition of Herr Rubinstein's fine 'Ocean' Symphony was a novelty as well as a relief from hackneyed pieces. Neither Signor Jaëll, the pianist, nor Señor Sarasate, the violinist, ventured out of the beaten track in their selection of works. With the mention that Miss Thursby was the vocalist reference enough has been made to the seventh concert.

Mr. Ganz, in the New Philharmonic programme of the 7th inst. (the fourth of the series of Saturday afternoon orchestral concerts in St. James's Hall), presented his subscribers with two novelties, the one the new overture 'Jason,' by Alice Mary Smith, and the other what was rightly termed a 'fragment,' 'The Apostasy of Barnabas,' from an opera called 'The Renegade,' by Baron Bodog d'Orzy, the Hungarian composer. It is inconceivable how selections from such an uninteresting work came to be chosen; the lyric drama would soon disappear altogether if such over-elaborated imagery and such over-scored accompaniments were to predominate. The Baron conducted his fragmentary excerpts; but it was evident the hearers had no sympathy with 'The Renegade.' What is pleasing about the compositions of Mrs. Meadows White, who must now be included among amateurs, is her ambition to win distinction in high-class art. The lady had previously illustrated with no ordinary skill 'Eadymon' and 'Pandora,' and an equal amount of ability (perhaps more) is displayed in her descriptive prelude to indicate the Argonauts and to charm with the Sirens. 'Jason' was suggested by Mr. Morris's poem, and has two movements, the *andante con moto* and a vigorous *allegro*. The fair composer was complimented by a recall, certainly justified by the intrinsic merits of a well-conceived and well-worked overture. Signor Jaëll played the c minor Concerto by Beethoven, No. 3, artistically and spiritedly, but with a slight suspicion of an *ad libitum* style here and there. The 'Eroica' Symphony of Beethoven, and the ever picturesque and fanciful overture, 'The Midsummer Night's Dream,' by Mendelssohn, were conducted with skill by Mr. Ganz. The Russian mezzo-soprano, Mdlle. de Belocca, sang the air "Printemps qui commence," from the Biblical opera 'Dalila,' by M. Saint-Saëns, and the "Giorno d'oro," the air of Arsace, from Rossini's 'Semiramide.'

At last Tuesday's Musical Union M. Marsick was the leading violin in the String Quartets by Schumann, No. 1, Op. 41, and by Haydn in c, Op. 81, and Signor Jaëll had the pianoforte part in Mendelssohn's Trio in c minor, Op. 61. With these two able executants were associated MM. Lasserre, Wiener, and Holländer. Schumann's 'Abendlied' was exquisitely played on the violoncello by M. Lasserre. The solos selected by Signor Jaëll were his Nocturne 'L'Absence' and Chopin's magnificent but difficult Ballade in g minor.

The new cantata 'Hereward,' produced under the auspices of the Borough of Hackney Choral Association, in St. James's Hall, has two defects. In the first place the libretto by Mr. W. Grist, however able the adaptation from Kingsley's novel, fails to create interest and sympathy for characters of the eleventh century; and, secondly, Mr. Ebenezer Prout, in setting the book, has aimed at a somewhat dry style of musical illustration. Who can care for such a scamp as Hereward the Wake, who is sacrilegious and piratical, a free lance and a buccaneer? and who can have sympathy for the contending claims for the hand of this would-be hero by Alfrida, who is Saxon, and by Torfrida, who is Flemish? The hearers are transported from Bourne to

St. Omer, from St. Omer to Winchester, from Winchester to Ely, and from Ely back again to Bourne, without such incidents as to render the journey amusing, not to say exciting. The whole story is rather wearisome, and the music, whilst it displays knowledge and good workmanship, is not remarkable for inspiration.

Herr Xaver Scharwenka, in his pianoforte recital in St. James's Hall on the 11th inst., selected, besides his own clever compositions, Beethoven's Sonata in F minor, Op. 57, and works by Pergolesi, Schumann, Chopin, and Liszt. One of the pieces was Rossini's 'William Tell' Overture, transcribed for the pianoforte by Dr. Liszt, who, when resident in Paris some two score years since, was in the habit of performing on the pianoforte symphonies and overtures with wondrous effect.

Amongst the miscellaneous concerts have been the Matinée of the Swedish vocalist, Mdlle. Victorin De Bunsen, at 25, Sussex Square, on the 5th inst.; the afternoon concert of Mrs. Fawcett and her amateur choir at the Langham Hall on the 5th inst.; the second chamber concert of Herren Ludwig and Daubert at the Royal Academy Concert Room on the 5th inst.; the third and last harp recital of Miss Mary Chatterton at the Langham Hall on the 9th inst.; the Matinée of Mr. C. Gardner, the pianist, at Willis's Rooms on the 9th inst.; the morning concert of the accomplished and classical pianist Fräulein Mehlig in St. James's Hall, on the 9th inst.; the second concert in the Steinway Hall, on the 10th inst., of M. Musin, the violinist, aided by Madame Essipoff, Señor Sarasate, Madame M. Cummings, and Mr. Cowen; the evening concert, on the 11th inst., of Madame T. Liebe, violinist, and M. T. Liebe, violoncellist, in the Steinway Hall; the musical evening of Messrs. Shedlock and R. Lechner, on the 11th inst., at the West London Organ Studio (Lancaster Hall).

NATIONAL EXPENDITURE ON SINGING.

RECENT public correspondence in various journals has drawn attention to the double burden the public has to bear for the provision of elementary education as well as to the utility of the results obtained. The double burden arises from the charges made both on rates and taxes. Without entering on the large question of how the expenditure is controlled from either the local or the national point of view, we shall refer to the utility of paid-for results in musical education, as manifested in a return recently made to the House of Commons and in the Blue-Books of the Committee of Council on Education.

The return in question, made by the Education Office, purports to show how much money was expended in the year ending August, 1878, for the encouragement of instruction in singing in elementary schools, and from how many schools the grant for singing was withheld, either because the pupils were "ill taught" or "not taught" at all. The expressions "ill taught" and "not taught" are noticeable as indicating the capability of the inspectors or examiners to give a sound opinion about singing. In the first place, then, we are told that as much as £119,129. 18s. is the sum spent in encouraging the teaching of singing in 23,432 departments of schools. More would have been spent under Article 19A of the "New Code of Regulations, Education Department," had the inspectors and examiners not discovered that sixty-one schools were "ill taught" and 125 schools were "not taught" at all.

This aspect of the cultivation of singing in our elementary schools is satisfactory, and is but another definite step towards removing the slur, so frequently cast at us, that we are not a musical nation. A twentieth part, or something like it, of the whole vote for education is spent on singing alone, and ninety-nine out of every one hundred schools are doing sufficient work, assumed to be effective, to warrant this expenditure. These are the facts recently laid before Parliament.

We now turn to the Blue-Books of the Committee of Council on Education. The value which the public gets in return for its money spent on

music may be judged of from the following passage, which appeared in the General Report of the Examiner for Music for 1876, i.e., three years ago:— "Music is the single subject in which our future school teachers are prepared at a considerable expenditure of time and money, the results of which are neither ascertained with any precision nor recorded. In elementary schools, perhaps in all schools, teaching and examination act and react upon one another. As that which is not taught cannot be examined in, so that which it is known will not be examined in is not likely to be taught." In 1877, that is, two years ago, the examiner for music stated that "neither instruction in nor practice in music is at all common in elementary schools"; and, further animadverting upon singing, he states that the singing in the elementary schools is, from a musical point of view, "a mere sham." "That it is a costly one, is notorious. Between ninety and a hundred thousand pounds was paid last year for its maintenance."

In publishing these self-accusing remarks, the Committee of Council on Education seem to be washing their dirty linen in public.

It is a well-known fact that the instruction in singing given to elementary school children is no instruction at all, and it is equally well known that a majority of H.M. inspectors have next to no knowledge of singing and music. What, then, is the meaning of the statistics we have quoted from the return recently laid before Parliament? On what ground is the expenditure of the £119,000. justified? Of what value as examination gauges are the terms "ill taught" and "not taught"?

It would be interesting were statistics in the same form to be asked for and laid before Parliament relating to other subjects of specific instruction, upon the good or bad results of which payments depend. Considerable disappointment would ensue were the instruction to turn out what the examiner in music says the instruction in singing in elementary schools is, viz., "a mere sham."

Musical gossip.

THE revival of Meyerbeer's 'L'Africaine' at Covent Garden has been postponed till to-night, when Madame Patti will appear as Selika for the first time, and M. Lassalle, the French baritone, makes his *début* as Nelsuko.

THE concerts for this and the ensuing week are those of Signor Gustavo Garcia, on the 14th inst.; Mr. Kuhe, at the Covent Garden Floral Hall, on the 17th inst.; Madame Sainton-Dolby's Vocal Academy concert, in the Steinway Hall, on the 17th inst.; of Sir Julius Benedict, on the 18th inst., in St. James's Hall; the eighth and final orchestral and pianoforte concert of Madame Viard-Louis, in St. James's Hall, on the 18th inst.; of Herren Daubert and Ludwig, on the 19th inst., at the Royal Academy of Music; of Mr. Henry Leslie's Choir, in St. James's Hall, on the 19th inst.

OWING to the indisposition of the Earl of Dudley, the concert of Mr. Ganz, on the 9th inst., was to take place yesterday afternoon, not at Dudley House, as was intended, but at Grosvenor House, by permission of the Duke and Duchess of Westminster, who also granted the use of their mansion to Miss Robertson, on the 11th inst.

MADAME SAINTON-DOLBY'S new cantata, 'The Story of a Faithful Soul,' a setting of Adelaide Proctor's poem, will be performed, for the first time, on the 17th inst., in the Steinway Hall.

THE managers of the Birmingham Musical Festival have engaged no less than four tenors for the August meeting, namely, Messrs. Cummings, Lloyd, Vernon Rigby, and Maas; the basso will be Mr. Santley and Herr Henschel; the chief contralto Madame Patey; the sopranos Madame Gerster-Gardini, Miss Anne Williams, &c.; other engagements are pending. The choral parts of the two new cantatas by M. Saint-Saëns and Herr Max Bruch are being rehearsed by the

Festival local choir. There will be rehearsals of the week's programme, under the direction of Sir Michael Costa, in London, preparatory to the two final complete rehearsals in the Town Hall, on the Monday of the festival week. The orchestra, as usual, will be the largest assemblage of picked players ever engaged at an English festival. There will be 143 instrumentalists.

THE death of a popular artist—Mrs. Howard Paul—has been announced. Although she was best known as singing and acting with her husband in entertainments of the class given at the Gallery of Illustration, the deceased vocalist made her *début* on the lyric stage as Miss Featherstone, at the Princess's Theatre, as a contralto, having been gifted with one of the finest and purest voices ever heard. It was always a matter of regret with professors and amateurs acquainted with her sympathetic and phenomenal organ that she did not adhere to the opera-house or concert-room; but her erratic nature prompted her to appear at one time as Capt. Macheath, at another period as Lady Macbeth at Drury Lane, and finally, when married to Mr. Howard Paul, she was enabled, through the imitative faculty she possessed, to reproduce almost any singer, native or foreign; her imitation of Mr. Sims Reeves was long the amusement of the general public.

MADAME ADELINA PATTI has engaged to sing in Vienna next January and February, prior to her appearances at the Paris Gaîté. As regards this last engagement, M. le Marquis de Caux has served a legal notice on the Impresario, Signor Mersali, to prohibit Madame Patti's appearance. It seems that under the powers of the French system of separation the husband retains certain rights, but there is a strong precedent against the Marquis's contention in the case of the late Madame Grisi, who, when separated from her husband (M. de Melcy), sang for years at the Salle Ventadour (Théâtre Italien) despite his legal proceedings. Madame Grisi was helped by the famed advocate, M. Berryer, who drew up the articles of separation, as her counsel, and he successfully maintained the right of Madame Grisi to sing and act in Paris, despite the residence there of M. de Melcy, who, however, had the legal power to prevent her from engaging in any speculation or undertaking.

M. GOUNOD'S 'Faust' was performed last Wednesday afternoon at the Crystal Palace, with Mdlle. Heilbron, Mdlle. De Belocca, M.M. Capoul and Vidal in the cast. On the 18th the series of Italian opera representations at Sydenham will terminate with Meyerbeer's 'Huguenots,' with Madame Cepeda, Mdlle. Schou, Madame Scalchi, Señor Gayarre, and M. Vidal in the chief characters.

SOME of the members of the Covent Garden Royal Italian Opera company will sing at an afternoon concert at the Alexandra Palace this day (Saturday). Ballad concerts are given every Thursday evening. After the performance of Balfe's 'Satanella' last Saturday at the Palace, at which Madame Gerster was present, at the invitation of the composer's widow, Madame Balfe, the two ladies, with Signor Gardini, had a very narrow escape, for the horses took fright, and the carriage was shattered to pieces. The occupants fortunately escaped with nothing worse than a fright, but the coachman was much injured.

AT the Royal Albert Hall, under the auspices of the Sunday Society and of the Sunday League, performances on the grand organ take place every Sunday afternoon. The entrance is free.

MR. CARL ROSA will open Her Majesty's Theatre for operas in English during the second week in January next, and will produce several novelties, the titles of which the director prudently abstains from publishing at present.

THE Musical Education Committee of the Society of Arts have held several meetings, and have drawn up regulations to advance musical instruction, so as to place music on the same

basis as the code of instruction, so as to have the other Diocesan Metcalfe Hallah by adhering Council tunes the without MADAM at Her prima da Lycceum, Donizetti: A very amusing 'Le Voy' the Paris Englishated in the eastern in this many sp. have been

LYCCEUM IRVING. DAY, June 12. Mrs. Ellen Terry. SATURDAY, MORNING, NEXT, JUNE 13, open 10 till 5. Books

GAITÉ Caprices from farceuses Hugo. 'Le Mar' Pe' Mar' Comelle. M. AMÉ França Musset rest. able in Mdlle. kind of have d. its au regard special no sign the re however charming in a s. they human lyrist, all co. Maria might ness o tale of is rea. influ. Naples depict

basis as drawing in the public elementary schools. The Committee of the Privy Council are to be requested by the Society of Arts to give teachers certificates for the first, second, or third class, as the results of the personal and paper examinations of the Institute of Music (Dr. Hullah). No increased expense will be incurred by having proper instruction in music in elementary schools; and the code to be drawn up will define clearly the system of teaching singing with the Guido notation, so as to avoid the necessity of the students having to acquire two systems, one from the ear, the other from notes. The precentor of the York Diocesan Choral Association (the Rev. J. Powell Metcalfe) has confirmed the complaint of Dr. Hullah that a large sum is really thrown away by adhering to Section 19A (2) of the Privy Council code, which he states "practically unturns the land," as singing is taught with ear or without ear.

MADAME ROSE HERSEE, who was *comprimaria* at Her Majesty's Theatre, and subsequently a *prima donna* when Italian opera was given at the Lyceum, has made her *début* in Melbourne in Donizetti's 'Lucia' in Italian with marked success.

A VERY charming comic opera, with a most amusing libretto, by the late M. Basin, entitled 'Le Voyage en Chine,' which enjoyed a long run at the Paris Opéra Comique, has been adapted for the English stage, and brought out at the resuscitated Garrick Theatre, to the great delight of the eastern amateurs, who have been more favoured in this importation than West-End audiences in many specimens of *opéra bouffe* with which they have been inundated.

DRAMA

LYCEUM THEATRE.—Sole Lessee and Manager, MR. HENRY LIVINGSTON.—MONDAY, June 11th, at 8.15. 'RICHELIEU.' TUESDAY, June 12th, at 8.15. 'HESPERIA.' MR. IRVING, Mlle. BROISAT, M. MUSSET, M. MONTAIGNE. WEDNESDAY, June 13th, at 7.30. 'HAMLET.' MR. IRVING, Mlle. ELLEN TERRY. THURSDAY, June 14th, at 8.30. 'LAITY OF LYONS.' MR. IRVING, Mlle. ELLEN TERRY. FRIDAY, June 15th, and SATURDAY, June 16th. 'LOUIS XIV.' MR. IRVING, Mlle. BROISAT, M. MUSSET, M. MONTAIGNE. 'LADY OF LYONS.' SATURDAY NIGHT, June 17th, at 2.30. MR. IRVING, Mlle. ELLEN TERRY. Box Office open 10 till 5, where full casts of the Plays can be obtained, and seats booked for all parts of the house, excepting Pit and Gallery.

THE WEEK.

GAÏTY (Performances of the Comédie Française).—'Les Caprices de Marianne' and 'Il faut qu'une Porte soit ouverte sur l'avenir.' By Alfred de Musset. 'Hernani.' By M. Victor Hugo. 'Le Désert-Monde.' By M. Alexandre Dumas fils. 'Le Marquis de Villemere.' By George Sand. 'La Joie fait Peur.' By Madame Emile de Girardin. 'Le Menteur.' By Cornille. 'Le Médecin malgré Lui' and 'Tartuffe.' By Molière. 'Mlle. de Belli Isle.' By Alexandre Dumas.

AMONG the representations of the Comédie Française those of the plays of Alfred de Musset and Victor Hugo have highest interest. The popularity of 'Hernani' is attributable in a great measure to the attractions of Mlle. Bernhardt, and in a less degree to the kind of prejudice which successive governments have displayed with regard to the dramas of its author. No such causes operate with regard to 'Les Caprices de Marianne'; no special excellence of cast arrests attention, and no significance, political or social, attaches to the representation. The works of Musset, however, stand by themselves, and have a charm which is wholly their own. Written in a spirit of cynicism which recalls Heine, they have a sadness deeper, because more human, than the gloom of the great German lyrists, while in imagination they stand before all contemporary work. 'Les Caprices de Marianne' is a combination of qualities one might almost believe irreconcilable. In vividness of description and in colour it is like a tale of Boccaccio; in the way it blends what is real with what is fantastic it shows the influence of Shakespeare. Its action passes in Naples, and the life of mediæval Italy is depicted with a fidelity that brings each

detail before the eyes, yet the scene is in other respects as imaginary as the forest of Arden. It is possible to fancy that the whole is inspired by 'Romeo and Juliet.' Célio is a French Romeo, and Marianne, the heroine, is of course a married Juliet. Octave, with his graceful mirth and polished banter, is Mercutio. It is true things go wrong. Juliet loves Mercutio and not Romeo, and Romeo, slain in the moment of anticipated happiness, leaves Mercutio the hopeless task of avenging him. This resemblance may be fanciful. What is not fanciful is that a piece written in prose is yet the most exquisite poetry, and that a termination grim, tender, and tragic awaits scenes which are humorous or cynical, and sometimes almost playful in treatment.

A piece of this description is available for the stage under no other conditions than those now realized. The conventional style of acting and the conventional style of speech employed in classic or quasi-classic work are indispensable, and the slightest approach to a realistic exposition would be fatal. When M. Delaunay praises the vintage that has grown on the slopes of Vesuvius or bids an eternal farewell to the happy sports beneath the burning summer twilights; when M. Got, as Claudio, rebukes his grim valet Tibia for wishing him to address Hermia, "Y penses-tu? La mère d'un jeune homme que je serai peut-être obligé de faire poignarder ce soir même! Sa propre mère, Tibia! Fi donc! je ne reconnaît là ton habitude des convenances"; and when M. Worms, as Célio, rushes despairing to meet that death for love's sake which he regards as a blessing rather than a misfortune, the spirit of the play and its fragrance are perfectly expressed.

That the performance of 'Hernani' proved the greatest success of the season, so far as this has yet extended, is attributable to Mlle. Bernhardt. The general representation had conspicuous merits. It is a treat of a high order to see the youth of Spain presented by those who wear the cloak and sword as though their shoulders and loins had been always familiar with them. It is a delight to find preserved an atmosphere of passion, voluptuousness, and romance, into which enters no element or suggestion of every-day life. Excellent as are these things something more is required to elevate the performance into grandeur. From the admirable to the sublime is a wide step. That the interval between the two was bridged is wholly attributable to Mlle. Bernhardt. During the early acts there was nothing to suggest what was to follow. Looking admirably picturesque in a mediaeval dress, with slashed sleeves, and frills round the neck which set off the admirable carriage of the head, Mlle. Bernhardt took, as it seemed, but a moderate interest in the scenes before her. Hypercriticism might almost have suggested that her attitudes, supremely graceful as they seemed, were not quite unstudied, and that more fitful and uncertain moods should be shown by one who was the subject of accidents so strange and surprises so startling. Amendments for all were made, however, in the fifth act. In this the languor and the ripe and passionate contentment of the woman when her long deferred nuptials were at length brought about proved the prelude to one of those electrical displays of passion which, since the disappearance of Rachel, have been unknown

upon the stage. It is impossible after once seeing them to recall the various changes by which the quick succeeding emotions were indicated. The passionate bursts of wild, savage energy, the convulsive clasp in which she locks the living man whom she may not hold in life, the abject despair of her supplications, the sublime and desperate resolution with which she shares or anticipates her lover's fate, and the sweet, sad melody of her farewell and death, succeed each other with such swiftness they are blended one with another, and the memory finds it difficult to disentangle them. Acting like this has, however, the impress of absolute genius, and the world needs have no doubt that it has the opportunity of contemplating such art as by its appearance marks an epoch. M. Worms, as Don Carlos, acts with remarkable dignity and force, and maintains a truly regal presence. M. Maubant gives due impressiveness to the character of Ruy Gomez, though he looks almost too stalwart for one whose weakness is a subject of constant allusion. M. Mounet-Sully has burning intensity, and his expression is charged with the strongest emotion. He is not free, however, from rodomontade. Other parts were well sustained, but no other character has sufficient importance to call for comment.

Some of the most brilliant writing and some of the finest characterization we owe to M. Alexandre Dumas *filis* are exhibited in his play 'Le Demi-Mondé,' which has at length sailed through the rocks of the censure into the haven of representation. Its termination is not too manly, according to English ideas, and would certainly be rejected in an English play. What else there is in the work beyond its title to wound English susceptibilities is not easily to be seen. The character of the hero, Olivier de Jalin, is drawn with much spirit, and is presented in delightful fashion by M. Delaunay, whose gaiety is thoroughly natural and unforced. The other characters are presented satisfactorily by MM. Febvre and Thiron, Mesdames Jouassain, Croizette, and Bianca. In Suzanne d'Ange, a part first played by Rose Chéri, Mlle. Croizette is seen at her best. She does not, however, interfere in any respect with memories of her predecessor. Mlle. Broisat is again charming as an *ingénue*.

The principal charm in 'Le Marquis de Villemere' consists in the extreme refinement and distinction of character of those by whom a simple action is conducted. In the case of this piece also the slightest shade of exaggeration would be fatal to the effect. M. Delaunay as the Duc, M. Worms as the Marquis, Mlle. Broisat as Caroline de St. Geneix, and Mlle. Madeleine Brohan as the Marquise preserve the aroma of the whole, and invest with extreme tenderness the simplest and most commonplace of stories, that of a mother submitting to her son's union with a girl who has lived in her house in the receipt of wages.

'La Joie fait Peur' of Madame de Girardin reveals M. Got in the familiar part of Noël, and Madame Favart in that of Madame Desaupiers, of which she gives a very powerful representation. M. Delaunay is not too well suited to the rôle of Adrien.

The classic representations must be quickly dismissed. 'Le Menteur' shows M. Delaunay at his very best, investing the character of Dorante with a seductiveness which is quite irresistible. With this the character remains

in the domain of comedy; without it—and no English actor of the present generation has shown it—it drops into that of farce. M. Got is superb as Cliton, the sympathetic and bewildered valet of the hero, and M. Maubant, who makes his first appearance in England, is impressive as Géronte. In 'Le Médecin malgré Lui,' M. Got gave a more forcible, if not more finished, piece of acting as Sganarelle, and M. Coquelin *cadet* was droll as Lucas. 'Tartuffe' is noteworthy on account of the extreme plausibility with which M. Febvre invested the hero. Neither the oiliness which we are accustomed to associate with the character nor the ferocity sometimes displayed after detection and exposure was there. It was by instinct rather than observation that Valère, Damis, Cléante, and Elmire detected his intentions. In the classic as in the modern *répertoire* the minor parts were almost invariably well sustained.

'Mdlle. de Belle Isle' was, in some respects, the greatest success yet obtained. In spite of its admiration for the comedy of M. Dumas *filz*, the audience grows a little weary of the long disquisitions by which he enforces his favorite theories. It received accordingly with delight a play of his father's, in which all is brisk, sparkling, intelligible, and amusing, if a trifle free. It is conceivable, indeed, that a long familiarity with the didactic drama may lead to a reaction in favour of more stimulating fare. The performance is chiefly noteworthy for the triumph of M. Delaunay as Richelieu. Mdlle. Broisat is tender as Mdlle. de Belle Isle, and in the stronger scenes shows power, without, however, rising fully to their requirements. M. Febvre wants lightness as the Chevalier d'Aubigny. In the stage management of this play there is much to be desired. 'Il faut qu'une Porte soit ouverte ou fermée' was adequately presented by M. Prudhon and Mdlle. Lloyd.

Dramatic Gossip.

MISS ADA CAVENDISH is announced to appear forthwith at Wallack's Theatre, New York, in 'Miss Gilt,' a drama founded upon Mr. Wilkie Collins's novel of 'Armadale.'

MISS ALMA MURRAY, a young actress of promise, was to appear last night at the Lyceum as Julie de Mortemar, in Mr. Irving's revival of 'Richelieu.'

'BRAG,' a comedy by Mr. Wills, founded on his 'Ellen,' was produced at the Haymarket on Thursday evening.

'LA COMTESSE ROMANI,' a three-act comedy of M. Gustave de Jalin, has been revived at the Gymnase Dramatique, with Madame Tessandier in the part of the Countess, created by Madame Pasca, and M. Guitry in the rôle first taken by M. Worms.

WE have lately noticed books relating to the history of theatres in various towns in Germany and France. We have now to add to this branch of literature M. Léon Fontaine's 'Le Théâtre et la Philosophie au XVIII^e Siècle,' and Dr. Jacob Veth's 'Geschichte des Theaters und der Musik zu Mainz.'

DR. E. HERMANN has just brought out the second part of his 'Drei Shakespeare Studien,' with the title of 'Shakespeare als Kämpfer,' bearing upon the 'Midsummer Night's Dream' and 'The Tempest.' The first part of Prof. Røvenhagen's essays on Old English dramas has just appeared, containing 'Die Geistlichen Schauspiele.'

To CORRESPONDENTS.—H. M.—W. G.—R. W.—R. D.—received.

No notice can be taken of anonymous communications.

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